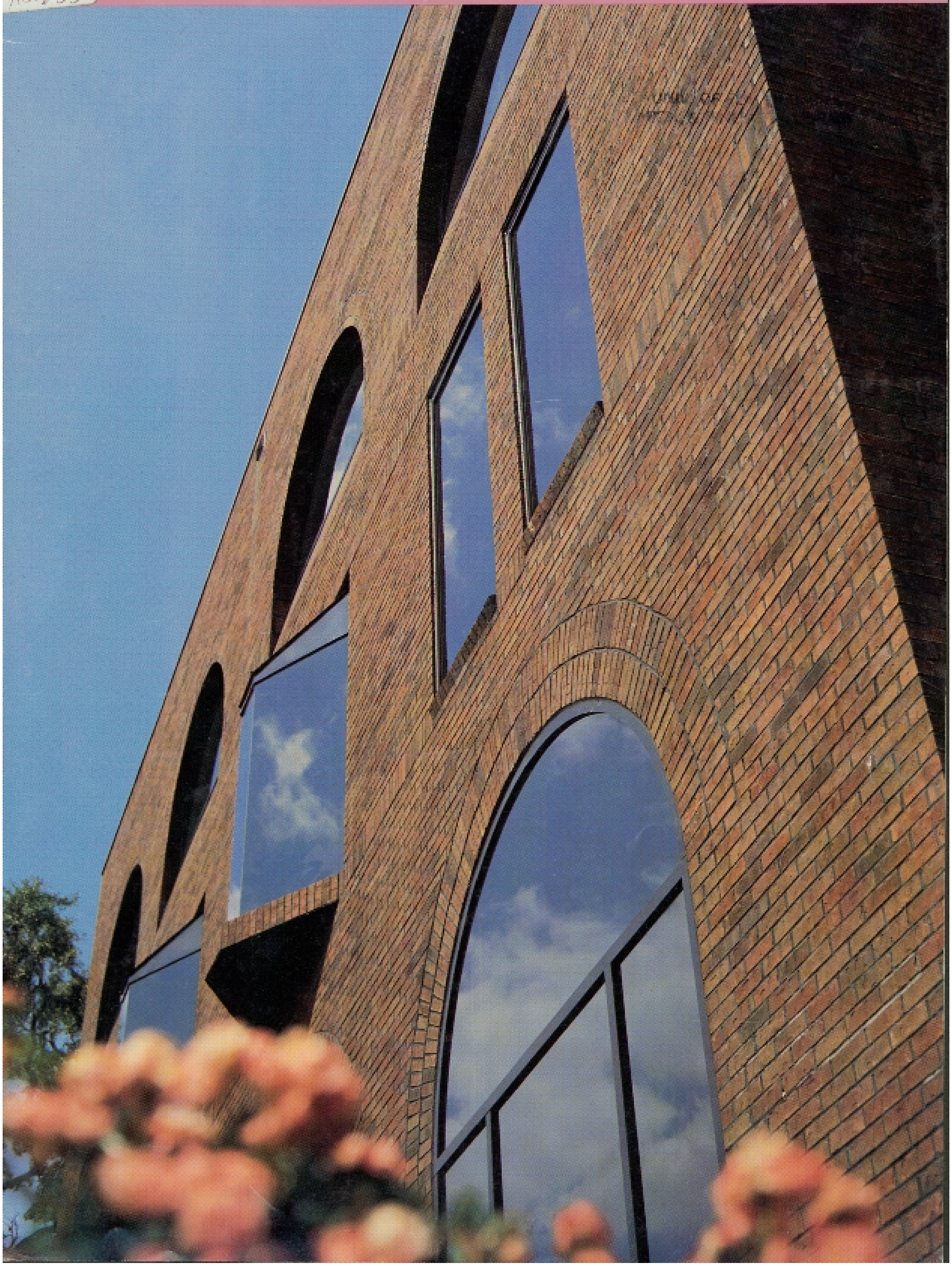
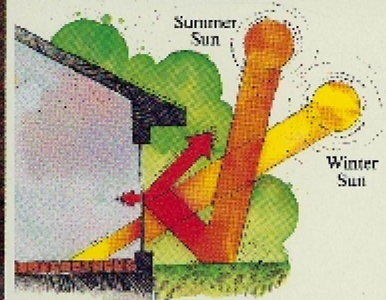
FLORIDA ARCHITECT

JULY/AUGUST, 1986



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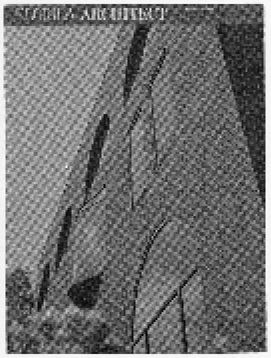
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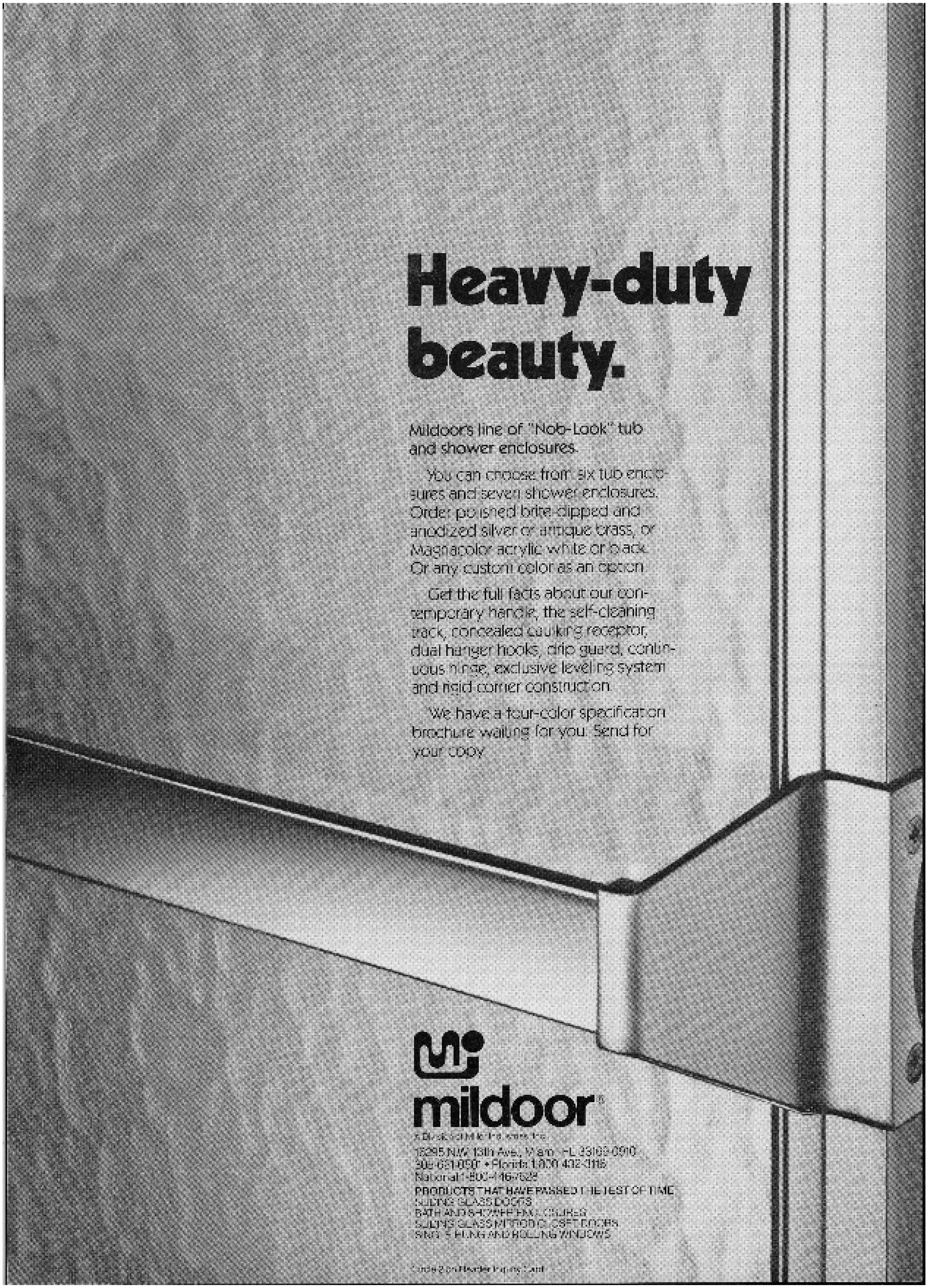


July/August, 1986
Volume 33, Number 4

Features

Departments

Cover photo of the Delaney 500 building is by Bob Braun. Architecture by Schweizer Associates.


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EDITORIAL

The first annual FA/AIA Design Conference was a success!

The reason for its success was, I think, simply that we got back to basics. All that was discussed was architecture, literally, and style, specifically. There were no seminars dealing with office practice aids, fee collection, insurance or the like. It was rather like going back to school for three days and rehearing some of those lectures that might have been boring when you were nineteen, but are a refreshing change once you've been out in the world dealing with the issues of keeping an office open.

I learned something very interesting at the conference. I learned that style is a very personal thing to architects — even when you get into the area of archaic or historic styles. During the panel discussion which was concerned with classical architecture, one front row architect's ire was quite visible as he repeatedly stated that the fact that buildings were being designed in the classicial style in 1986 "didn't make it right." Others in the audience praised a return to basics.

I also learned that architects both love and hate labels — Post-Modernism seeming to be the label they reject most. Even if they are Post-Modernists, and I think every architect working today is, they don't seem to care for the label or maybe the company. Or maybe wearing any label of style seems anti-original or anti-creative. I don't think that's so, particularly under an umbrella as big as PM. One thing that came out of the meeting was the general agreement that PM was not a style, but a broad all-encompassing catch-all for many substyles from historicism to high-tech. It represents a period of time more than anything else.

No one at the meeting was ambivalent about style. As the attendees passed through seminars and panel discussions dealing with Modernism, PM, Classicism and Vernacular, I noticed definite feelings of prejudice beginning to surface. There were denials voiced, influences acknowledged as well as denied, and the work of renowned architects was much discussed, praised, maligned and rediscussed.

The meeting was an open forum for sharing ideas. It was good to get back to the basics and discuss the real reason we're all here . . . to design buildings.

Diane D. Greer

FLORIDA ARCHITECT

Florida Association of the American Institute of Architects
104 East Jefferson Street
Post Office Box 10388
Tallahassee, Florida 32302

Publisher/Executive Vice President
George A. Allen, CAE

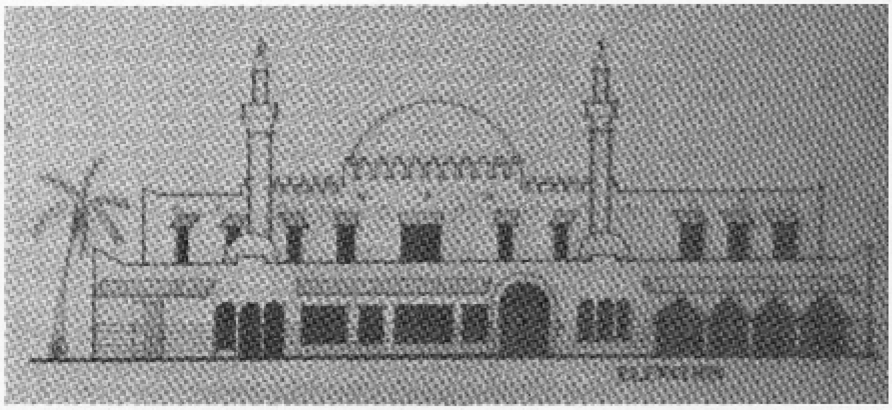
Editor
Diane D. Greer

Assistant Publisher
Director of Advertising
Carolyn Maryland

Design and Production
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NEWS/LETTERS

Opa-Locka Plans to "Rebuild the Dream"



The City of Opa-Locka in Dade County has teamed up with the University of Florida graduate students in Architectural Preservation to explore ideas for the economic development of its main street, Opa-Locka Boulevard, and to visualize adaptive use concepts for the City's old 1926 hotel, the Hurt Building. The Opa-Locka Community Development Corporation funded this design research project through the Research and Education Center for Architectural Preservation (RECAP).

Opa-Locka was created in the 20's by developer-aviator Glenn Curtiss on an Arabian Nights theme. Unfortunately, the first wave of the great depression smashed the real estate boom in South Florida before Curtiss realized his dream and Opa-Locka never developed fully into the ideal community he envisioned.

The student-preservationists stepped in to help conceptualize ways to "Rebuild the Dream," providing birds-eye sketches of a restored and revitalized Opa-Locka Boulevard. In addition, proposals for rehabilitation of the Hurt Building as a restaurant/cafe and rental office facility were prepared by the students.

The three students who presented their prize-winning work were Sharon Behan, Daniel Houston and James Ferguson. Faculty advisors were Ronald Haase, Herschel Shepard and Susan Tate. Professor F. Blair Reeves is Director of RECAP and of the Preservation program at the University of Florida.

Newman Medal Awarded for Acoustics Research

C. E. Rozear, a graduate student at the University of Florida, Department of Architecture, was awarded the Robert Bradford Newman Medal to recognize merit in architectural acoustics.

Rozear completed his Master of Architecture thesis in December, 1985. In an attempt to determine if architects can get information about the acoustical quality of a space from tests in small scale models, he built a 1/10 full size model of an auditorium and compared acoustical measurements taken in the model of the auditorium to measurements taken in the full-size room. The model is the size of a one car garage and was painstakingly crafted by Rozear. Similarly models can be built while a space is being designed to help insure that it will have adequate acoustics after it is built.

Established this year, the Robert Bradford Newman Award is a national award given in memory of Robert Newman who was a founding partner of Bolt, Beranek and Newman, a large acoustical consulting firm. He spent many years teaching architectural acoustics at the School of Architecture and Planning at MIT, and the Graduate School of Design at Harvard. It will be given at several schools which have on-going programs in architectural acoustics to students who have demonstrated excellence in the discipline.

The University of Florida is one of only a few of the 110 schools of architecture that offers the opportunity for significant master's level research to its students in architectural acoustics in a program developed by Professor Emeritus Bertram Y. Kinzey, Jr. Rozear's thesis committee chairman, Associate Professor Gary W. Siebein, also heads the graduate Environmental Technologies option for the Department of Architecture. Both he and Rozear will travel to Toronto this summer where Rozear's work was accepted for publication and presentation at the 12th International Congress on Acoustics.

New Dean at UF College of Architecture

Dr. Anthony J. Cantanese has been appointed Dean of the College of Architecture at the University of Florida. He will assume his new position on August 1, 1986.

Dr. Cantanese has a BA in City and Regional Planning from Rutgers, a Master of Urban Planning from New York University and in 1969, he received a Ph.D. in Urban and Regional Planning from the University of Wisconsin-Madison. For several years he has served as director of the Center for Planning and Development at the Georgia Institute of Technology. His previous positions include that of Provost at Pratt Institute and Dean of the School of Architecture and Urban and Regional Planning at the University of Wisconsin-Madison.

CORREX

An error occurred in the May, 1986, issue of *Florida Architect* in the article entitled "Downtown Midrise Captures Upscale Market." Incorrect credit was given to the interior designers involved with the project. The following information is correctly stated with apologies to the individuals involved.

The model bedroom shown in the photograph on page 31 was the product of Donna Kirby & Associates, Inc., not Berta Hall & Associates. *ed.*

Dear Editor:

As the official caretaker of the Uniform Building Code in Chapter 6A-2, State Board of Education Rules, I feel compelled to respond to the article written by Peter Gottschalk concerning Vivian Gaither Senior High School, Tampa, featured in the March/April 1986 issue.

First, I would like to state that Gaither High School is a very impressive educational institution which adequately fulfills its educational role and is an outstanding architectural concept. Obviously the Hillsborough County School Board agrees and selected the same plan for South Brandon High School.

Although I am aware that codes present some design restraints, the intentions are to keep these restraints to a minimum when formulating the codes. The statements that the codes on natural ventilation and allocation of circulation space are "significantly and severely restrictive" are disturbing. It is true the natural ventilation requirement significantly altered the configuration of new schools from the totally enclosed, under-one-roof concept to the open campus plan. But this should be considered a design in a different direction, rather than significant restraint. Also, the resulting open configurations are proving to be more acceptable to designers and users.

In regard to the "restraint on circulation space" (i.e., 22 percent for elementary schools and 30 percent for secondary schools), these formulas have been established for many years and although the allowable percentage appears low, most new schools are designed within these restraints and are operating successfully. These formulas are intended to enforce good planning and for the designer to use the tax dollars on educational facilities and not on a vast array of corridors. Instead of regarding them as a severe design restriction, they should be considered as another challenge to the designer.

Paul R. Krone, Director
Technical Facilities
Office of Educational Facilities

Pappas to Assume Office in '87

Ted Pappas, FAIA, was elected First Vice President/President-elect of the American Institute of Architects on the first ballot from a field of three candidates at the AIA's 118th national convention in San Antonio. He will assume office in December 1986, and will become the AIA President in 1987.

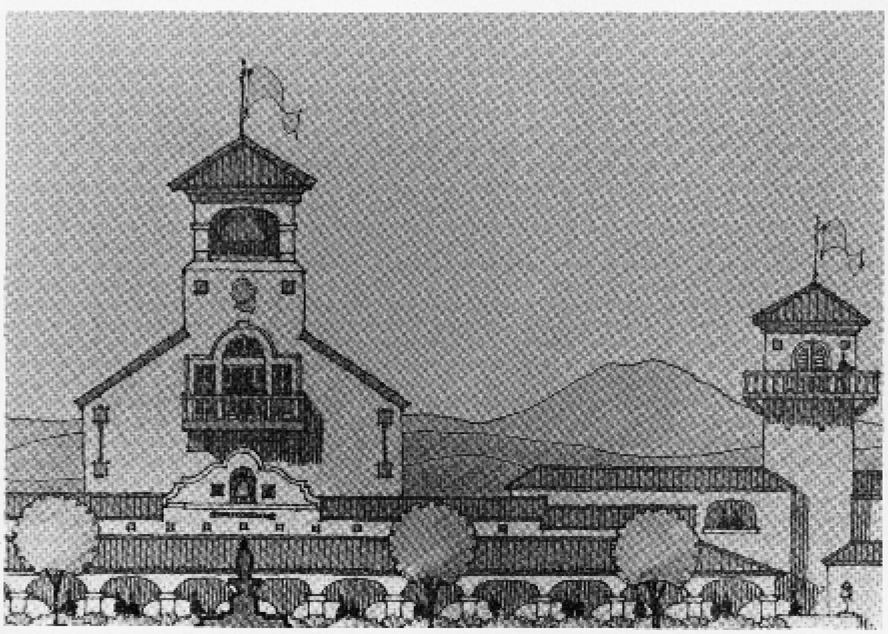
Pappas, 52, served as a National Vice President of the AIA and Chairman of its Practice Commission in 1985. He has also been Chairman of the AIA Economics and Compensation Task Group and the Florida Carribean Region's representative to the AIA Board of Directors. As commissioner to the AIA Technical Committee, he helped generate the creation of *Architectural Technology* magazine.

Also at the national level, Pappas served on the 1983 Long Range Planning Committee, the Information Management Committee and the Energy and Media Advisory Committees.

Ted Pappas, FAIA, has been President of both the Florida Association/AIA and the Jacksonville Chapter/AIA. In 1982 he was the recipient of the FA/AIA's "Anthony L. Pullara Memorial Award" for outstanding service to the profession and two years later he received the association's Gold Medal.

Pappas, who has received numerous state and local awards, chaired the Capital Center Planning Commission for 11 years. The Jacksonville architect/civic leader is President of the 14-member firm, Pappas Associates Architects, Inc., which designs commercial, institutional, educational and housing facilities.

He graduated in 1952 from Robert E. Lee High School in Jacksonville and went on to earn his Bachelor of Architecture degree from Clemson University in 1958. Pappas is a licensed architect in Florida, South Carolina and Georgia.



Salem LaHoud, AIA, of Gee & Jenson Engineers, Architects, Planners, Inc., was the winner of the "Design A Tower Competition" at the FA/AIA Spring Design Conference at Howey-in-the-Hills. Described as a "not-too-serious competition," the goal was to design a tower as the focal point of the Mission Inn, the facility where the meeting was held. The winner was awarded a cash prize at a Brunch on May 18. While this competition was nothing like the Chicago Tribune Tower Competition, a good time was had by all.

New Commissions

Siteworks Architects & Planners, Inc. is designing Lighthouse Marina for the waterfront district of Boynton Beach which will serve as a catalyst for the long anticipated revitalization of the downtown area.

Plans for the project encompass a 150-room hotel, 42,000 square feet of specialty shops, boutiques and cafes, and a 50-slip marina. Designed as a "people place," it will offer total public access to the waterfront.

Baretta & Associates is designing a 147,000 s.f. office building for Turnberry Isle Associates. Turnberry Plaza, the first of several buildings in this 13-acre mixed-use development, includes a three-story office building with a five-story parking garage and a six-story tower. ■ The Miami-based **Smith, Korach, Hayet, Haynie Partnership** is designing the $24 million, 24-acre Metro Dade Police Department Headquarters. The four building complex is designed to house all county-wide operation of the police department with a three-story central office building, a district station, a state-of-the-art storage facility and a comprehensive vehicle maintenance building. ■ **Harper Buzinec Carreno** has been selected by the U.S. Department of Labor to provide engineering design services for the renovation of the Miami Job Corps Center in Miami. ■

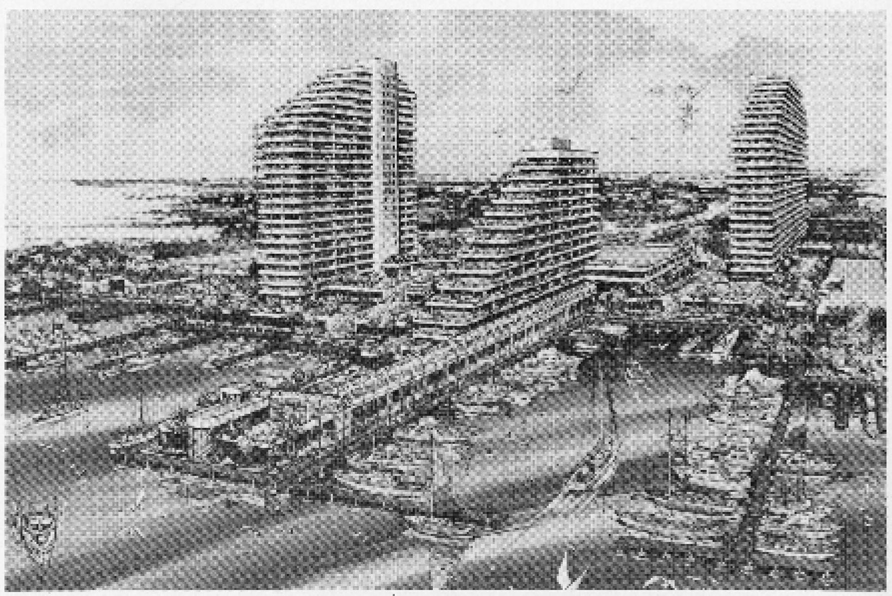
The Hotel Parkway in Orlando will anchor a 195-acre mixed-use development called The Parkway which includes sites for retail, multi-family and hotel development. The Hotel Parkway, designed by **Fugleberg Koch Architects** will be a 592-room eight-story facility fabricated from pre-cast concrete modules which will be shipped to the site. ■ **Keith C. Hock AIA Architect** has been selected to design Coast Federal Savings branch banking facility in Port Orange. ■ **The Stewart Corporation-Architects** has been chosen by the Metropolitan YMCA/YWCO to design the Downtown Tampa YMCA Fitness Center. The multi-level, 50,000 s.f. facility will be located atop the existing six level Old Fort Brooke Parking Garage. Also included is the renovation of the existing YMCA, located on the first floor of the parking garage. Construction on the $4 million facility is scheduled to begin in December, 1986. ■

Schwab & Twitty Architect, Inc. is designing the United Presbyterian Church in Palm City, Florida, which will include the sanctuary and adjacent classrooms. The 6,000 s.f. church will have a 300-seat nave. **Schwab & Twitty** have completed the design of a new Holiday Inn complex at the Palm Beach airport. Included is an 11-story, 200-room hotel with meeting and convention facilities and a restaurant. ■ **William Morgan Architects** will design a new U.S. Embassy complex in Khartoum, the capital of Sudan. The complex will be one of the first post-Beirut generation of American Embassies around the world, and as such, will emphasize security as a high priority design requirement. The complex will include the ambassador's residence, a chancellory and perhaps a second office building, a Marine barracks, housing for senior diplomatic personnel and staff, a parade ground and recreational facilities.

The Nichols Partnership has designed the 175-room Grand Bay Hotel of the Palm Beaches that will be at the center of a $38 million hotel/private yacht club/marina complex being created on a Palm Beach peninsula that juts out into the Intracoastal Waterway. ■ **Gee & Jenson Engineers-Architects-Planners** have just designed the ten thousand square foot addition to the Sarasota National Guard Armory. Design work is currently being reviewed by the Florida Department of Military Affairs for the addition which will include offices, military storage and supply areas, a rifle range and food service facilities. ■ **Schwab & Twitty Architects** have completed the design for the Richard & Carole Siemens Jewish Campus for the South County Jewish Federation. The project which incorporates six buildings and a total of 153,700 s.f. is on a 28-acre site in Boca Raton.

Robert M. Swedroe, AIA, is designing 115 residences for Boca Pointe Golf and Country Club being developed by Costain Florida, Inc. ■ The Super-Computer Research Center for Florida State University is being designed by **Clemons, Rutherford & Associates.** The 70,000 s.f. complex will house the new ETA-10 super-computer and will contain the primary computer area, computer engineering labs, classrooms, offices and conference room. Construction completion is slated for January, 1987.

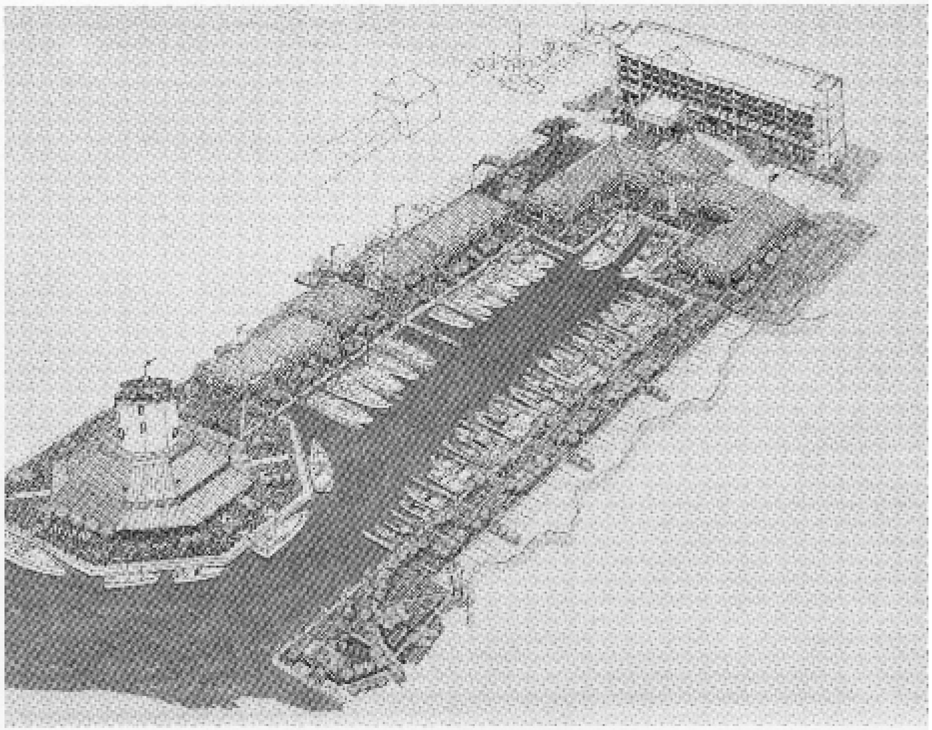
Rodime's new Research and Administration facility is being designed by **Slattery & Root Architect, P.A.** The 55,000 s.f., four-building complex, will feature a tropical atrium and interior courtyard. ■ **The Stewart Cor-**



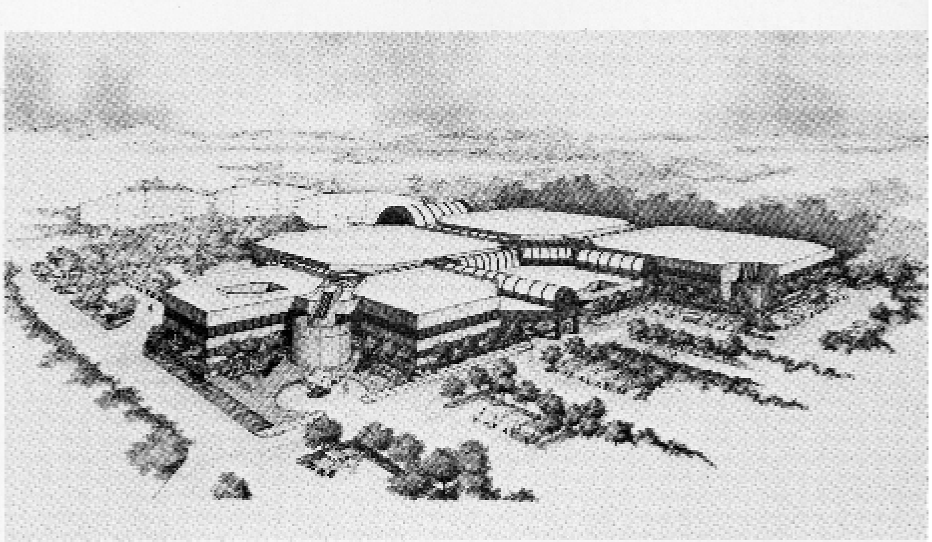
Grand Bay Hotel of the Palm Beaches by The Nichols Partnership.

poration-Architects designed the Leslie Company manufacturing plant as a fast-track project. The new building has 120,000 s.f. of manufacturing space and 30,000 s.f. of office space. ■ **Keith C. Hock, AIA Architect,** will design Phase I of The Eagle's Landing Fly-In Condominiums.

Wolfberg/Alvarez & Associates has been selected by Equitable Life Assurance Society as the Architectural/Engineering and Interior Design firm to plan the comprehensive upgrading of the Landmark First National Bank Building in Fort Lauderdale, which officially became the Citizens and Southern Building on April 28, 1986. Construction on the 300,000 s.f. office building began June 1. ■ **Robert M. Swedroe, AIA,** will produce a mixture of residential designs for Frankel Enterprises, developer of Admiral's Cove in Jupiter. ■ **George L. Powell & Associates** has been chosen by Childlife Preschool, Inc. of Toronto, Canada to design their new Primary Prep pre-school centers in the Central Florida area. Ten schools are planned for the Orlando area in the next 3 to 5 years. ■ **Soellner Associates** is designing the new Disease Diagnostic Laboratory in Kissimmee. The firm has also been selected to renovate the Department of Highway Safety and Motor Vehicle's Melbourne and Deland driver's license building. ■ **Currie Stubbins Schneider, AIA, PA,** recently donated their professional design services to the South County Mental Health Center in Delray Beach. ■ Sabre Centre-Phase I designed by **Baretta & Associates** is being developed by The Linpro Company, King of Prussia (PA). The complex will be 103,000 s.f. on 11 acres in the Arvida Park of Commerce in Boca Raton. ■



The Lighthouse Marina in Boynton Beach was designed by Siteworks Architects & Planners, Inc.



Siemens Jewish Campus for the South County Jewish Federation by Schwab & Twitty Architects.

Awards and Honors

Paul Twitty, AIA, principal in **Schwab & Twitty Architects, Inc.** addressed the annual Multi-Housing World Conference in Philadelphia in April. Twitty spoke on "How To Get The Most Out Of Your Design Professional."

James Gamble Rogers II, AIA, has had a $10,000 scholarship at the University of Florida established in his honor by his son Jack Rogers. The elder Rogers, who is still working at 85, taught himself architecture and was unable to finish architecture school at Dartmouth because the Depression came along. **Rogers, Lovelock & Fritz,** the Winter Park firm which the elder Rogers established 50 years ago, will give a $10,000 scholarship to the top entering student in the UF Architecture school's graduate program.

The Jacksonville Downtown Development Authority presented a Certificate of Commendation to **William Morgan Architects** for the design and completion of the Law Exchange Building in downtown Jacksonville. The project was deemed particularly significant because of its perpetuation of Jacksonville's heritage.

Studio One, Architecture, Planning and Landscape Architecture, received two awards for their design of Wedgewood at Spruce Creek. The Daytona Beach project was awarded a FAME Award by the Builder's Association of South Florida and it was also chosen by *Professional Builder* magazine as "Smarter Housing for the Money." ■ **Schwab & Twitty Architects** received three FAME Awards from the Builder's Association for Northbridge Centre in West Palm Beach, 2800 Condominiums at Sailfish Pointe in Stuart and Oceanside Village in Vero Beach. ■ Three projects by **Carl Abbott, FAIA,** were given an Award of Excellence in Architecture by the Gulf Coast Chapter of the AIA. They were St. Thomas More Catholic Church Complex, the Miller Lakefront residence and the Gregg Beachfront residence. **Abbott** was also selected by New College/University of South Florida to hold a One-Man-Exhibit of his architecture. The exhibit consisted of large drawings, photographs and models of more than 20 different projects. During the run of the show, Abbott gave lectures and conducted a tour of his buildings in the area. He is a member of the AIA National Design Committee.

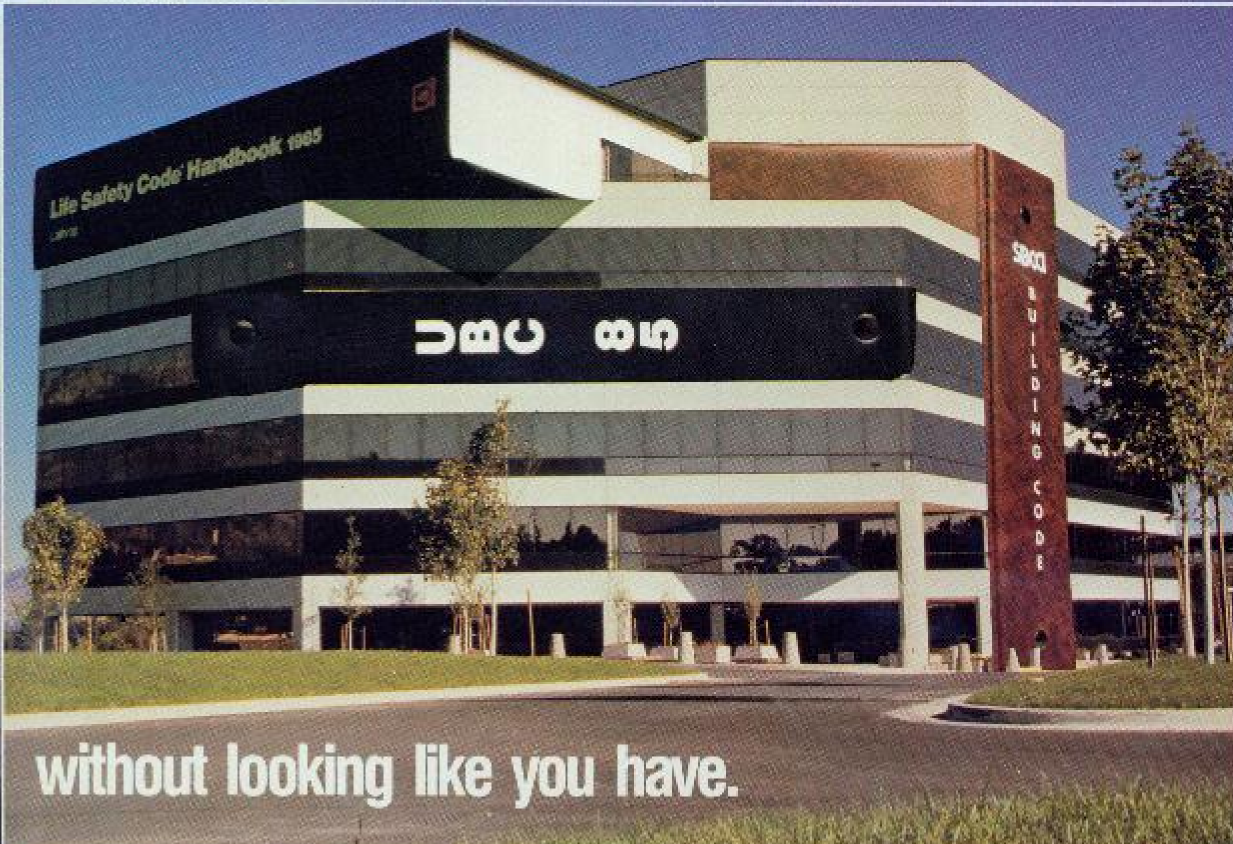
Julio E. Alvarez, Professional Engineer and President of Miami-based **Wolfberg/Alvarez & Associates,** has been selected to appear in the 1986 edition of *Who's Who in Florida's Latin Community*. **Wolfberg/Alvarez and Associates Architecture Engineering Planning Interior Design** is ranked among the top Hispanic-owned businesses in the U.S.

Joe Toph, AIA, of **The Design Advocates, Inc.** was recently invited by the Harvard Graduate School of Design to participate in the graduate review jury which involved final projects from both the Harvard Graduate School of Design and the Harvard Masters of Business Administration Program. ■ **Dick Davis** of **Davis & Associates** has been selected by the National Association of Industrial and Office Parks (NAIOP) to serve on their Project Plan Analysis Team. The team will conduct an intense two-day analysis of a 600-acre business park development being undertaken by the Stiles Corporation of Fort Lauderdale. ■


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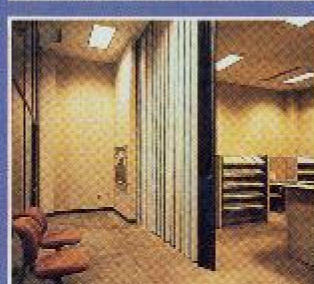
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Offices of Todd Bryant Rose & Associates

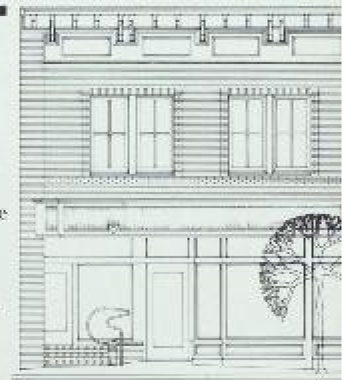




Top: *Exterior after restoration. Notice entrance to architect's office on the left.* Photo by Bob Braun. Bottom: *Exterior prior to restoration.* Photo by BEAU. Facing page: *Street entrance to Rose office.* Photo by Bob Braun.

The Offices of Todd Bryant Rose & Associates Winter Haven, Florida

Architecture: Todd Bryant Rose & Associates
Interior Design: Todd Bryant Rose & Associates
Interior Planting: Lake Region Plantscapes, Inc.
Owner: Todd Bryant Rose, AIA, ASID

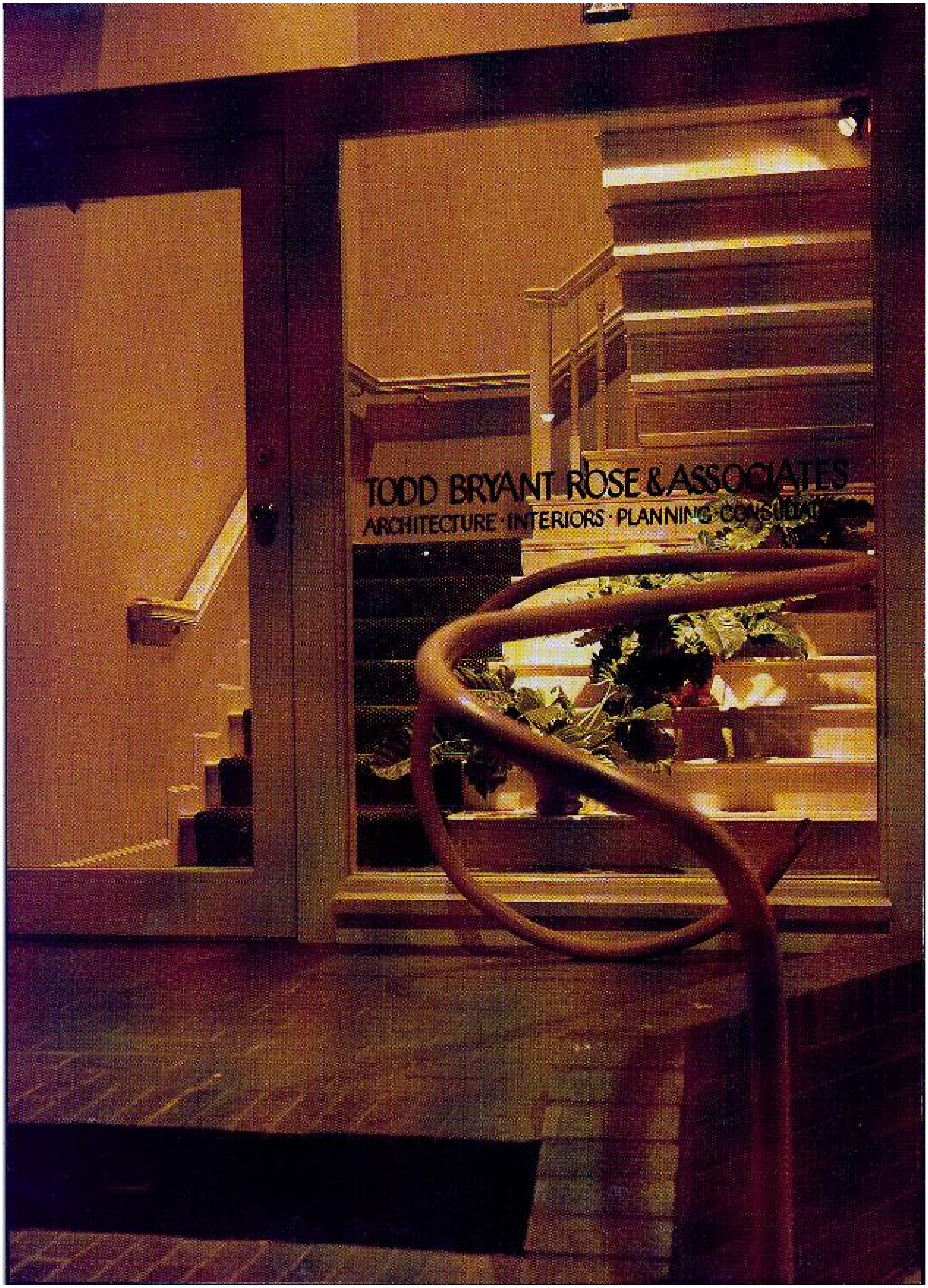


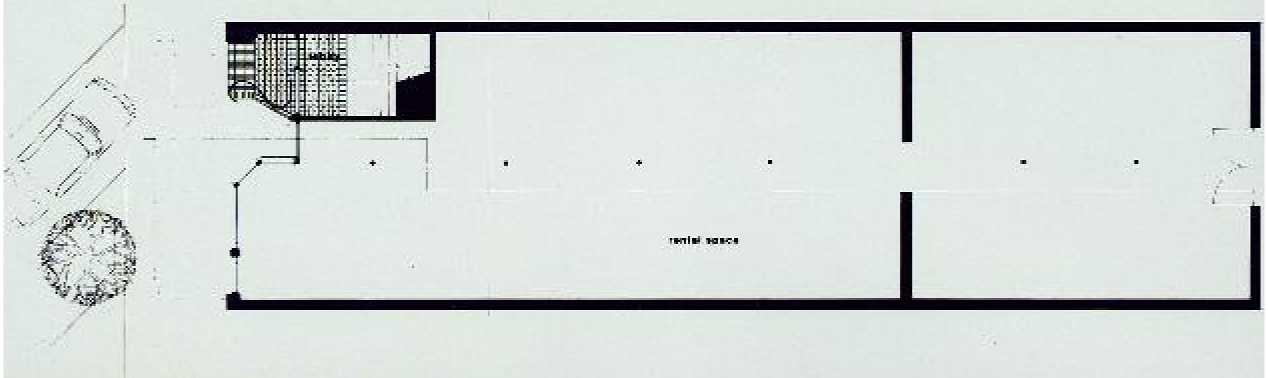
When it became apparent their lease would not be renewed, the architectural firm of Todd Bryant Rose & Associates began looking for a permanent office. Restoration had become a specialty of the firm, and in fact, represented fifty percent of their current work. An affinity for old buildings and a commitment to downtown Winter Haven led them to choose a 65-year-old building which faces Central Park. At the time of purchase, the park was owned by the Seaboard Coastline Railroad and its future was uncertain. The firm took the risk that the citizens of Winter Haven would make every effort to preserve it and bought the 5,000 s.f. building with thirty feet of storefront facing the park.

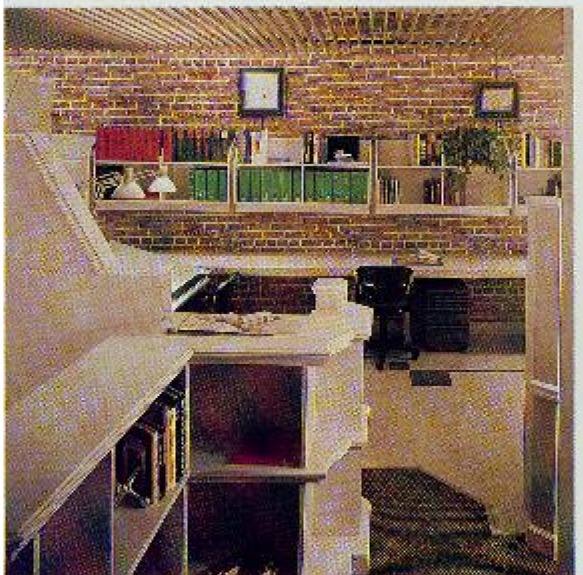
Since the 1920's, the first floor of the building the Rose firm purchased has been used as a hardware store. The second floor was first a hotel, later apartments and finally, storage for the store beneath.

The architects wanted to recreate a sense of the original pattern in the storefront and at the same time provide a more gracious entry to their second floor offices. With the intention of retaining the first floor retail tenant, a new wooden bay window replaced the storefront and provided a display area. During construction, a cast iron column that marked the original second floor entry was discovered and the design of the bay window was modified to accommodate and highlight it. The original wood canopy over the sidewalk was rebuilt with two skylights which punctuate the ceiling at the entries, and a bracketed cornice was added to cover a severely damaged parapet wall.

Client participation in projects prompted an early decision not to relegate work areas to a back room. Once upstairs, the entire space is revealed to visitors. Initially, the undulating walls, while defining the studio spaces, also screen the staff from view. However, the curve of the reception desk invites clients further into the office, thereby bringing staff into view. Changing floor materials and ceiling planes are the only subtle differentiations between public and private areas. A bulkhead, edged with crown molding, lends elegance to the space and helps to separate the ceiling in the public areas from that in the studio. Studio ceiling is metal louvered fin which screens the sound system speakers, lighting and HVAC diffusers from view while admitting natural light from the skylights. The floor materials change from carpet to vinyl tile for ease of maintenance in the studio. The exposed brick "party wall" along one side of the studio ties the spaces together and supports bookcases with concealed lighting and a continuous worktop. The production area is behind the studio area and is particularly important


TODD BRYANT ROSE & ASSOCIATES
ARCHITECTURE · INTERIORS · PLANNING ·

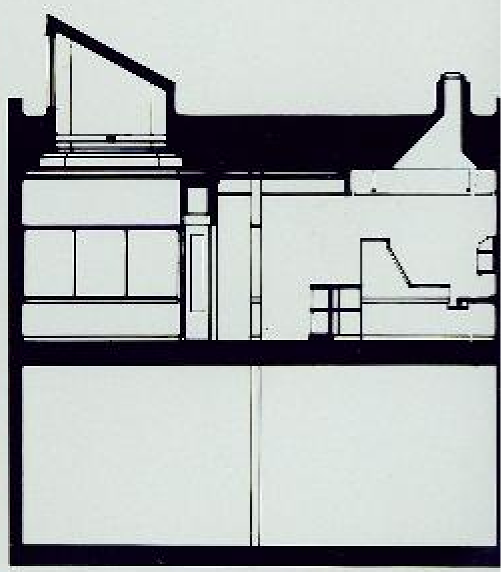






Above, left: *View from production area to studio space.* Photo by BEAU. Right, *drafting area.* Photo by Bob Braun. Bottom, left: *Studio space.* Photo by Bob Braun. All drawings courtesy of Todd Rose.



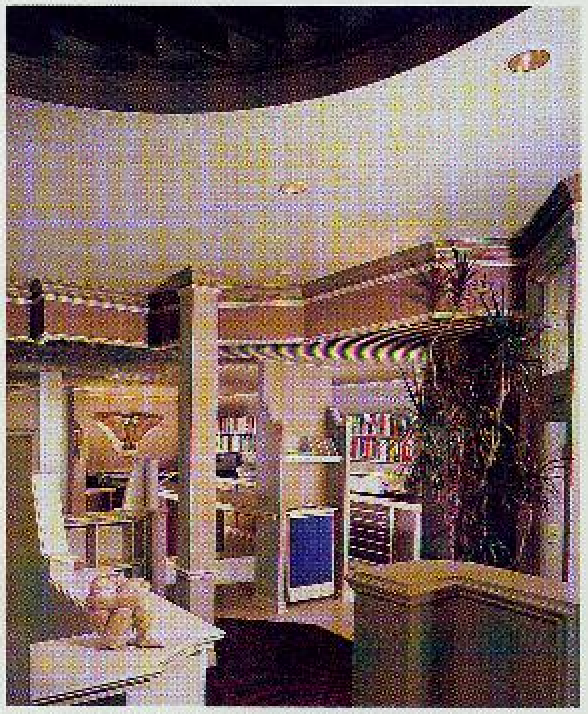


since the firm has been utilizing systems/overlay/composite drafting for five years.

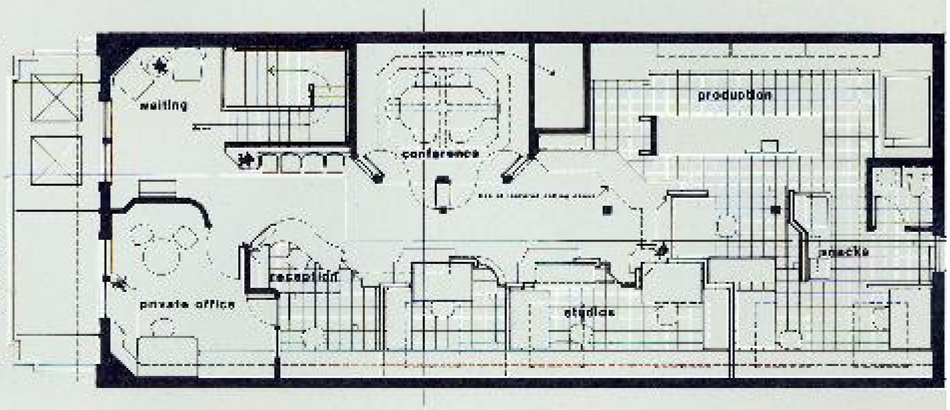
When the Rose firm purchased the building, the second floor was dominated by the glare from two windows. A load bearing wall divided the upper space into two halves. This wall was removed and replaced with posts and beams. To further emphasize the importance of unrestricted dialog between the client and all members of the firm, the conference room was introduced as the central focus of the space. It features a large north-facing roof monitor which bathes the central part of the office in natural light and balances the light from the west facing windows. This light is shared with adjacent spaces through French doors and transoms. In addition to the daylighting provided by the roof monitor and windows, natural light is also introduced through skylights over the studio spaces. They are small and located at the top of deep shafts to reduce direct sunlight and heat gain. These shafts are splayed at the bottom to evenly distribute the light over the louvered ceiling through which it filters down to the studio.

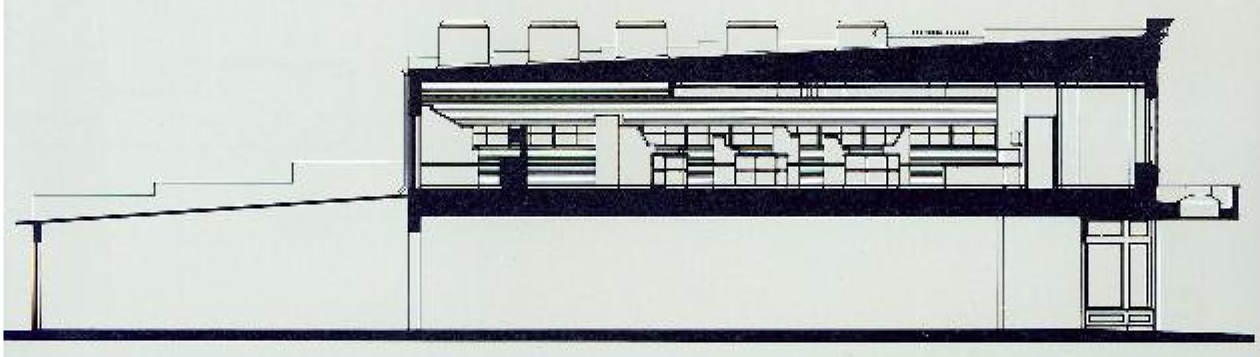
The firm's depth of experience in renovation has led to a philosophy which includes assembling a variety of materials in an eclectic manner. In their own office, traditional details such as crown moldings and picture moldings are combined in unusual configurations with new materials such as the steel louvered ceiling. The attention to detail includes such accents as the brass stair rods and the patterns in the ceiling and the floor. The required joints in the ceiling fins are given a fractured pattern. The vinyl tile also becomes part of the collage by being punctuated with changes in pattern and color. The different surfaces and picture moldings provide for the final layer of detail, display of the firm's collection of books, art and recent works. These are distributed throughout the space and invite client participation.

Diane D. Greer



View from studio space into production area. Photo: 1986 Copyright, REAL.





The pageantry of a liturgy bathed in light

St. Thomas More Catholic Church Complex Sarasota, Florida

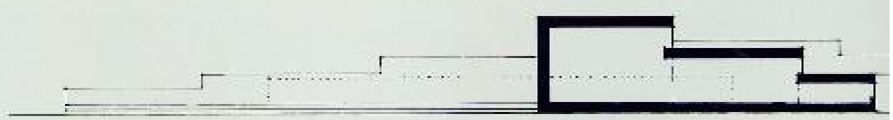
Architect: Carl Abbott Architect FAIA
Michael O'Donnell, Job Captain Main Space
Michael Shepherd, Job Captain Chapel
Owner: Diocese of St. Petersburg
Strutural Engineer: A. L. Conyers
Mechanical Engineer: W. R. Frizzell Architects
Liturgical Consultant: Willy Malarcher
Lighting Consultant: John Maguire Associates
Acoustical Consultant: Bertram Y. Kinzey
Contractor: Dara-Hennessy Construction Company

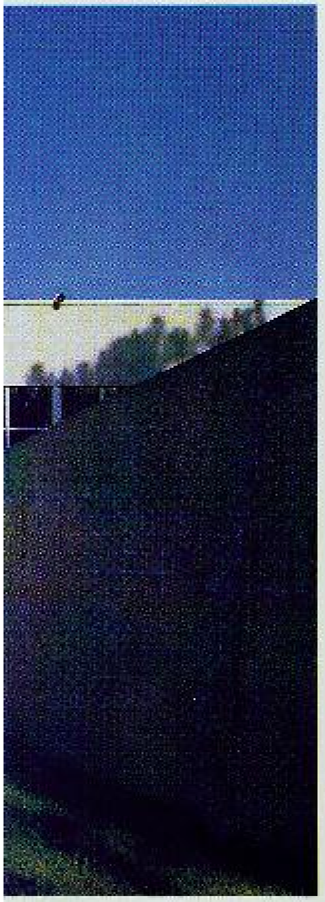
The design of St. Thomas More began with parishioners taking an active part in the process. They met in open forum to discuss the program and the spirit of the new church. Since the design of the building was to be based on the New Liturgy, parishioners felt that expressing this was more important than copying a traditional church form. They wanted a sense of human scale, calmness, welcome, strength, a sense of drama, and most of all a sense of the sanctuary being a very special place. They did not want a monstrous monument that screamed, "I'm a church."

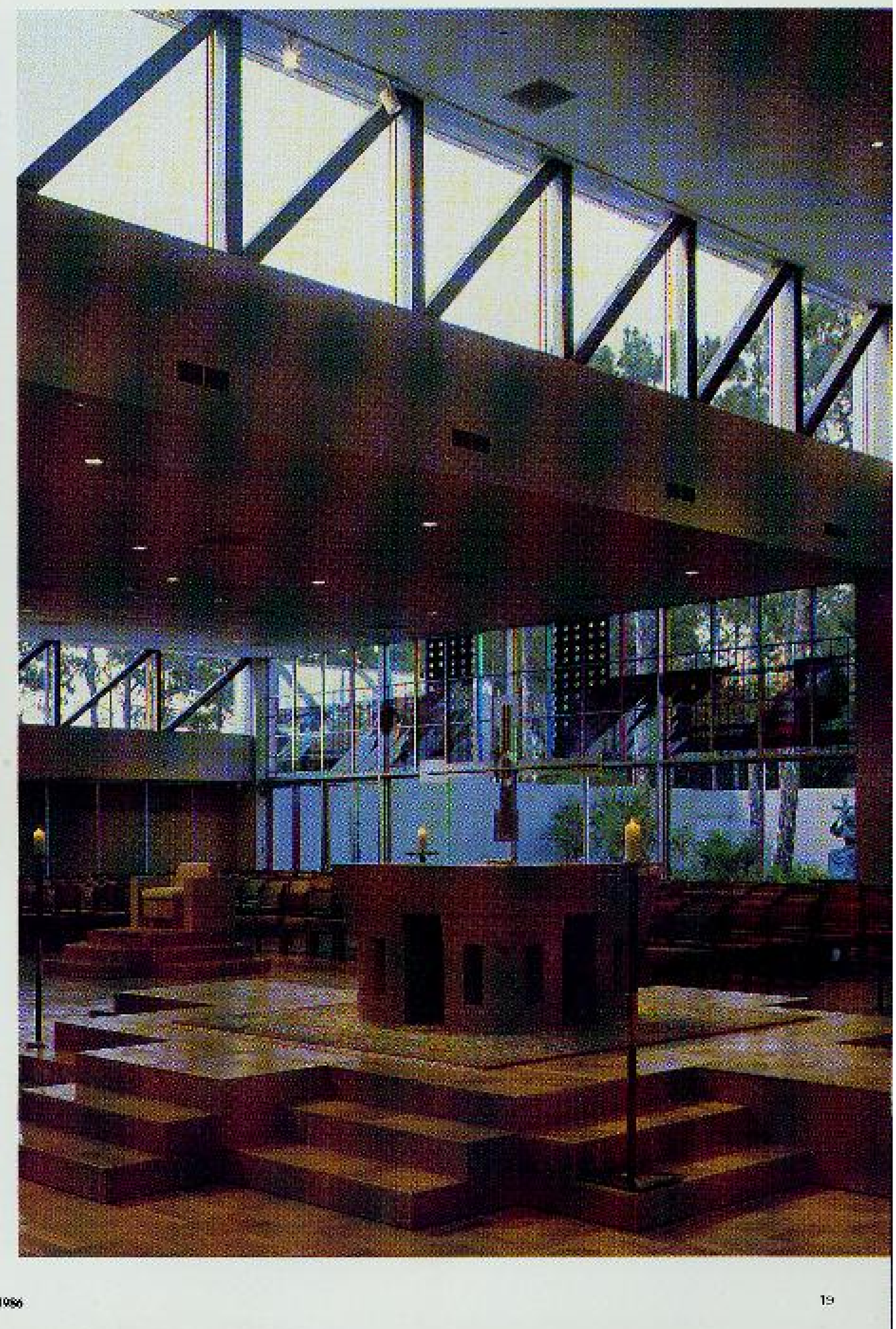
Architect Abbott worked closely with the priest, a liturgical consultant and the building committee in setting the program, developing the relationship of the components within the complex and interpreting the New Liturgy. The form of the building grew directly out of these studies. It is oriented to people, not to the automobile.

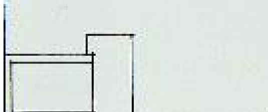


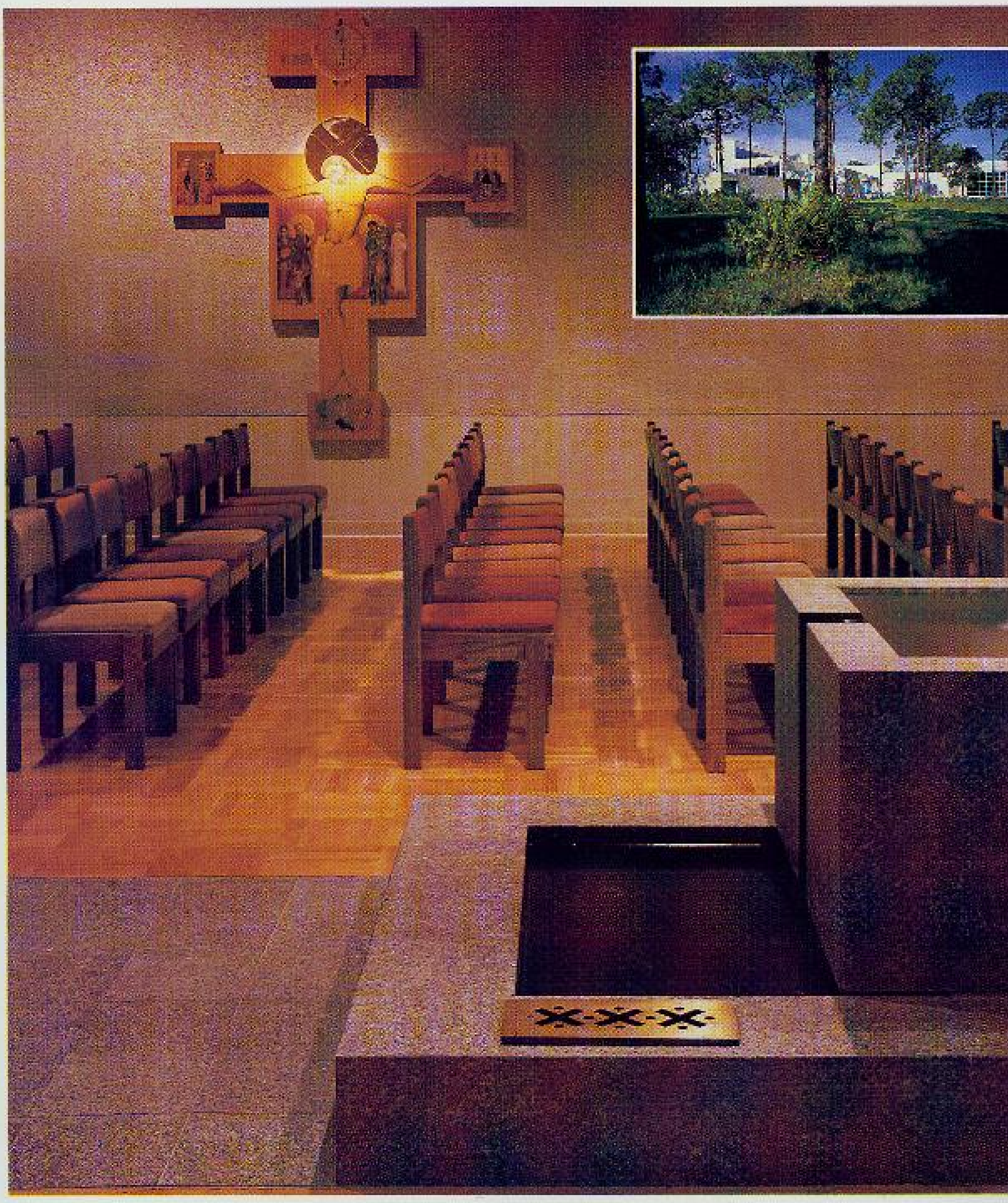
All photos these pages by Steven Brooke.

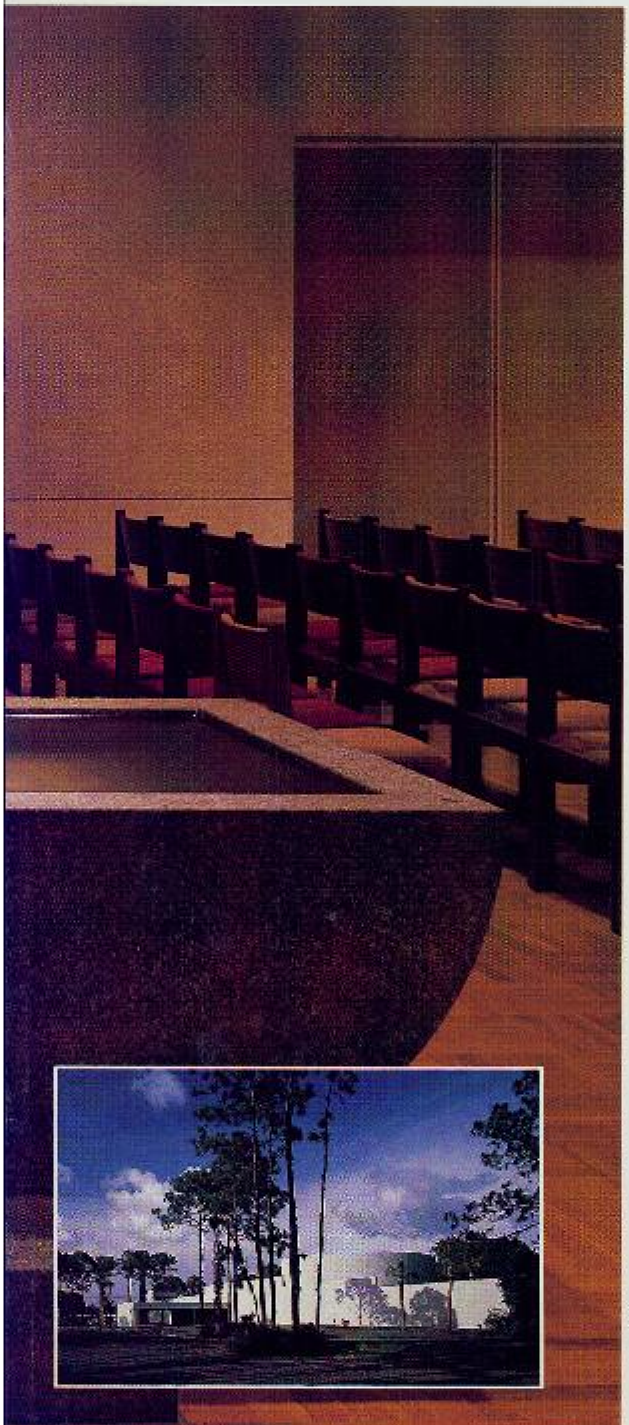












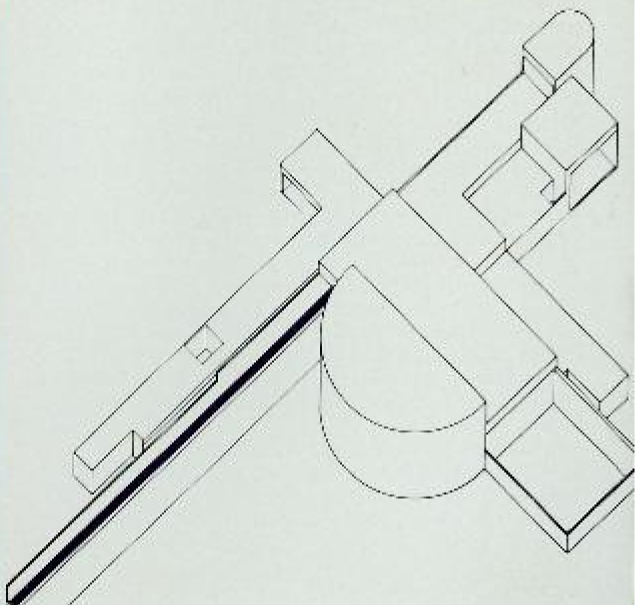
Since different liturgical services offer varied experiences from Christmas and Easter to weddings and funerals, the seating is flexible and usually theatre-style. The plan of the church was originally to be a square, non-directional form that allowed the greatest flexibility. As the design developed, however, its form became more humane and more romantic. The Reserved Eucharist is the dominant symbol and it is located on axis to the main entry in a clerestory-lit tall space. At the entry, a long horizontal masonry wall and pool act as an "anchor" replacing the traditional steeple "anchor." The 240-foot reflecting pool leads to the main space where it culminates in a baptismal font. Throughout the building, traditional church forms are evoked: the curved apse forms, cloistered gardens, strong internal axis and the treatment of light.

The building complex was sited after studies, including aerial photos, were used to determine the least treed area for parking. The form of the building was affected by the heavy tree cover in the immediate area, and throughout the site, worshipers are encouraged to enjoy the beauty of the land and the trees.

To properly understand St. Thomas More, says the architect, a person must attend Mass and experience the wooded site, the pageantry of the ceremony, the movement of the clergy and the congregation and the play of light. All these elements together make the design a successful one which has earned Abbott the 1985 Design Award for Outstanding Concrete Structures in Florida and the Design Award of Excellence from the Gulf Coast Chapter of the AIA.

Ilene Denton

The author is a freelance writer living in Sarasota.



Re-thinking the Florida landscape

Until recently, landscaping was considered decorative and was added at the end of a project to highlight entrances to buildings or to screen an unsightly dumpster. New attitudes toward the humanizing of buildings in harmony with existing site conditions, as well as tighter governmental controls of site development procedures increasingly involve the landscape architect as a member of the development team. More competition among developers demands projects which are readily acceptable by the user to reduce carrying time and costs, and more and more, developments are including landscaping and site amenities as a major feature in architectural successes. From overall themes for large mixed-use communities involving infrastructure landscaping such as lakes, boulevards, park systems and entrance statements to urban plazas, atriums, pedestrian spaces, water features and street furniture, landscape architects are adding technical and aesthetic insight to the design team.

In rapidly growing Central Florida, municipal regulations and market demands have created the opportunity for landscape architects to play a particularly important role in establishing a new landscape aesthetic. Changing weather patterns and unusually low temperatures in the area have also required landscape architects to become more creative in their plant selections. New building projects are now reflecting this fine-tuning of plant materials with the "tropical" look being achieved with more cold-tolerant plants. Also, native plants are being used more frequently because of established durability and their ability to accept wet-dry and hot-cold seasonal change more effectively.

The continuing and increasing need for cold and drought-hardy plants has impacted the landscape nursery industry. Native woody plant materials are usually slower growing and can be more expensive when large materials are desirable. More and more nurseries are specializing in natives, however, and supplies will be increasing which should make the prices of materials more competitive. Many native plants such as oaks, pines and wax myrtles are already used by landscape architects and are readily available. Naturalized species of plants which will easily adapt to Central Florida conditions are becoming more available.

Changes in municipal ordinances requiring the preservation of mature trees as well as the retention of water on site, have also had an effect on overall landscape aesthetics. Well established native vegetation preserved in a sensitive manner immediately creates a "mature" look and serves the dual purpose of enhancing the building project in the market place and reducing plant material and maintenance costs. Waterscapes, which add to the ambience of the workplace or home, can also be creatively incorporated into site-building relationships.

The involvement of a landscape architect as part of the design team from the inception of the project is necessary to achieve a cohesive aesthetic. This allows an architectural theme to be carried through to the site amenities and ensures a harmonious relationship of building and site and the improved marketability of the project.

Steve Trudnak, ASLA

The author is vice president of landscape architecture for Canin Associates, Urban and Environmental Planners and Landscape Architects, and a Professional Affiliate of the Mid-Florida Chapter AIA.

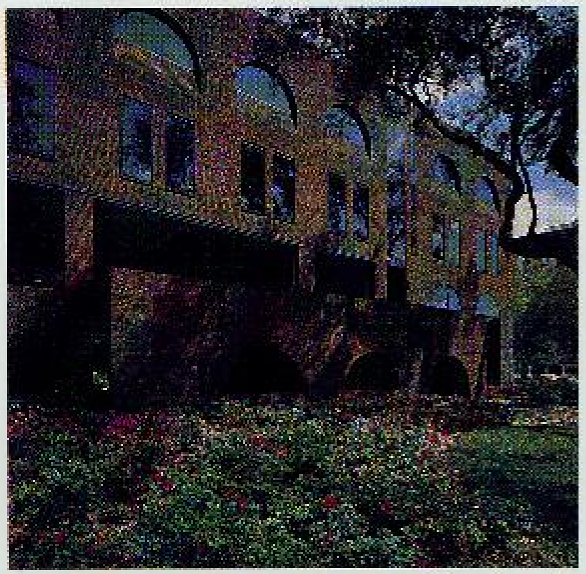


Photo by Karen Broussard

Delaney 500
Orlando, Florida

Landscape Architect: Canin Associates
Architect: Schweizer Associates
Landscape Contractor and Maintenance: Oyler Brothers Company
Developer: DiMirra Development Inc.

Delaney 500 was the first major office condominium project in the historic Cherokee district of downtown Orlando and it has received local recognition for preservation of the site and architectural sensitivity to the neighborhood.

After a house dating from 1948 was moved from the site and restored elsewhere, the development team had to work closely with local historic preservation groups in planning the new office condominium constructed on the historic site. Since the new building is located in an historic district, strict design controls were followed so the structure would be compatible with neighboring buildings.

A century old live oak was preserved on the site and landscape architects used a design approach that blends contemporary strong ground forms, such as sweeping beds of azaleas, with the traditional theme of the building. Existing camphor trees were saved and act as a screen on one side of the parking garage. Palms, oaks and river birch trees were added to screen the other side and river birch, which are hardy in central Florida, were also used as architectural accents near the large, east-facing windows. Because birch is deciduous, it allows winter sun to penetrate while providing valuable shade from severe summer sun. Flowering crepe myrtles were added in key places for dramatic summer color.

Seabrook
Orange County, Florida

Landscape Architect and Planner: Canin Associates
Architect: Richardson/Nagy/Martin
Landscape Contractor: Sanderson's Nursery and Garden Center
Developer: Metro Development Corporation

Seabrook apartment complex is an example of site development techniques enhancing the architectural style and marketability of the project. Water retention on site was incorporated as existing waterscapes. Apartment living areas open onto the waterscapes which meander throughout the project. Architectural walls are major features which reduce the requirement for massive planting areas, and covered balconies and patios reduce the need for large shade trees. A reduced plant pallet of cold tolerant plants, including native sabal palms used in abundance with wax myrtles and other color accents, have successfully survived two winters since being installed. Buyer acceptance was evident when 80% of the total 248 units were rented only four months after project completion.

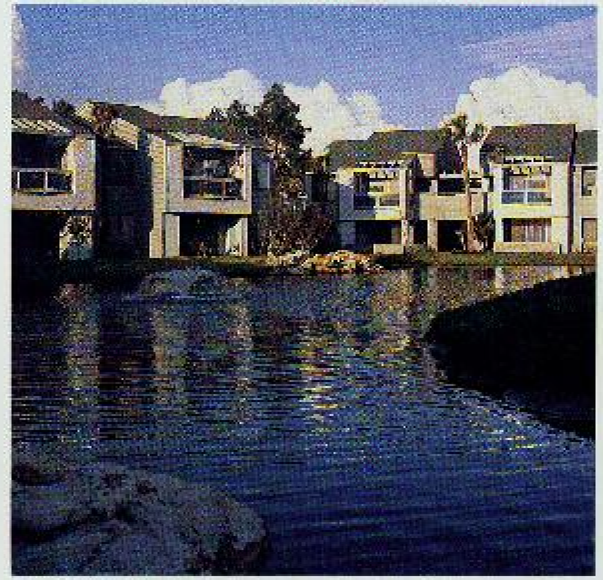


Photo by Bob Braun



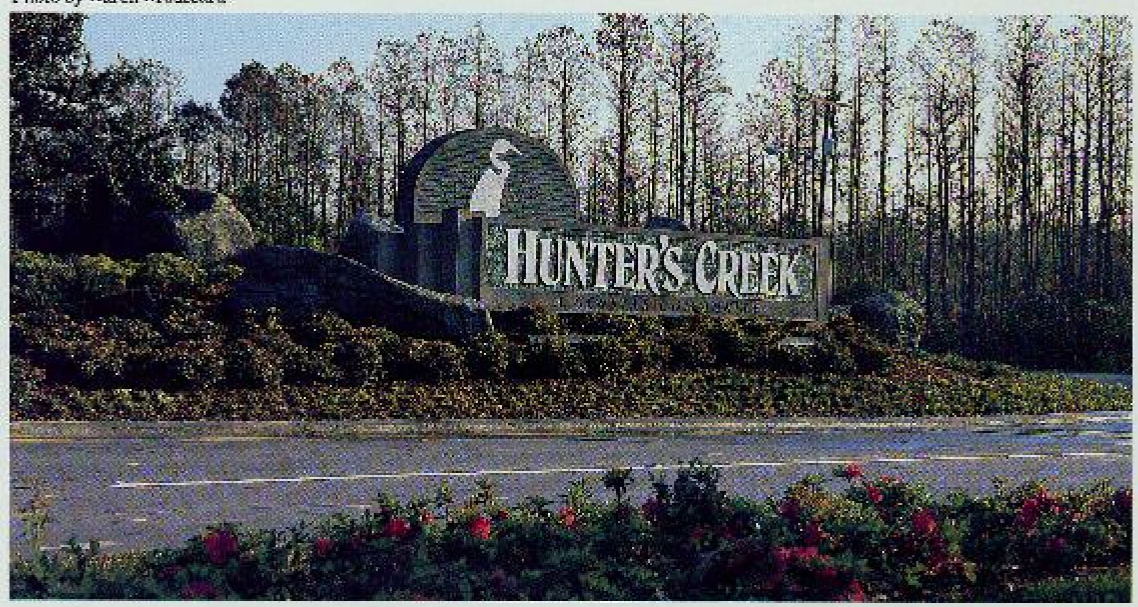
Hunter's Creek
S. Orange County, Florida

Landscape Architect and Planner: Canin Associates
Landscape Contractors: Zirot's Landscaping, Groundcontrol, Lakeshore Landscaping and Tree Moving
Developer: Genstar Southern

The first phase of infrastructure landscaping was recently completed at Hunter's Creek, a planned development covering six square miles. The entry reflects the lifestyle the developer tried to evoke, one of natural central Florida living. Flanked by two large lakes, the entry features wood and stone signage and a 60-foot water fountain.

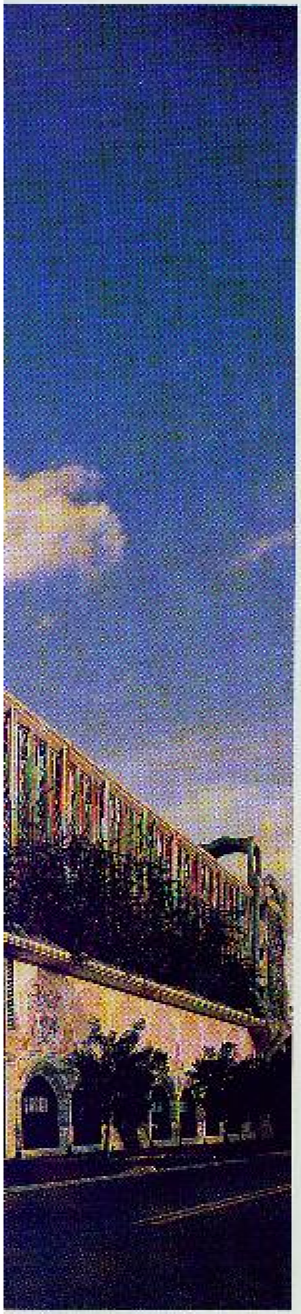
Through the use of native palms and a tree-lined boulevard which frames the new championship golf course, the development team captured the spirit of the residential and recreational activities. The community features an extensive network of parks, nature preserves and lakes, and most of the existing cypress on the site was preserved, affording the new development a mature look. The 4,000 acre site has areas which will be cleared for future development of roads and lakes. Part of the program is to relocate trees which have to be removed from these areas to reduce the costs of final landscaping. Wax myrtles, various oak types, red maples, pines, holly trees and bay trees, numbering in the hundreds and all Florida natives, have already been relocated to the roadsides, screen areas, and the golf course perimeter to strengthen these areas at a substantially reduced cost.

Photo by Karen Broussard



Marvelous, magical, mystical Mayfair

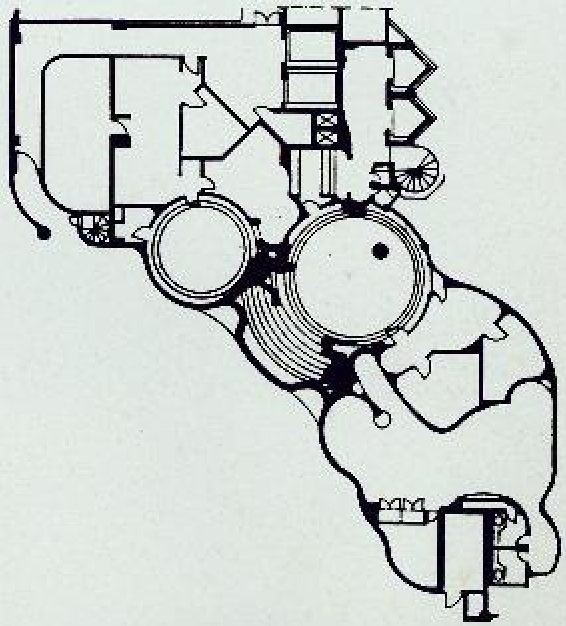


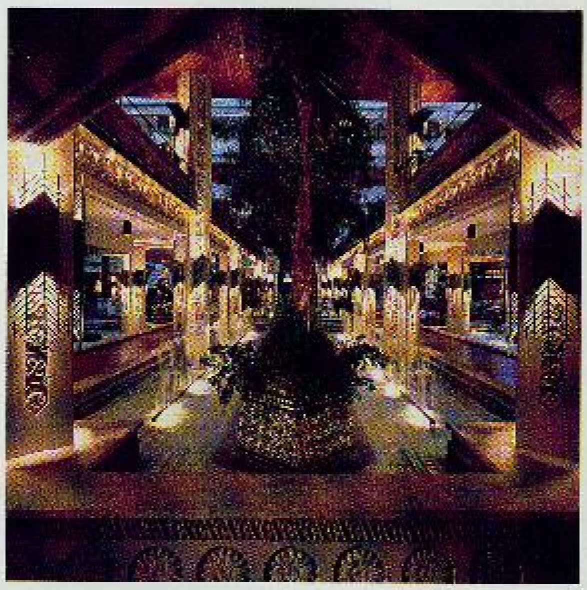


Mayfair in the Grove including Mayfair House Hotel Coconut Grove, Florida

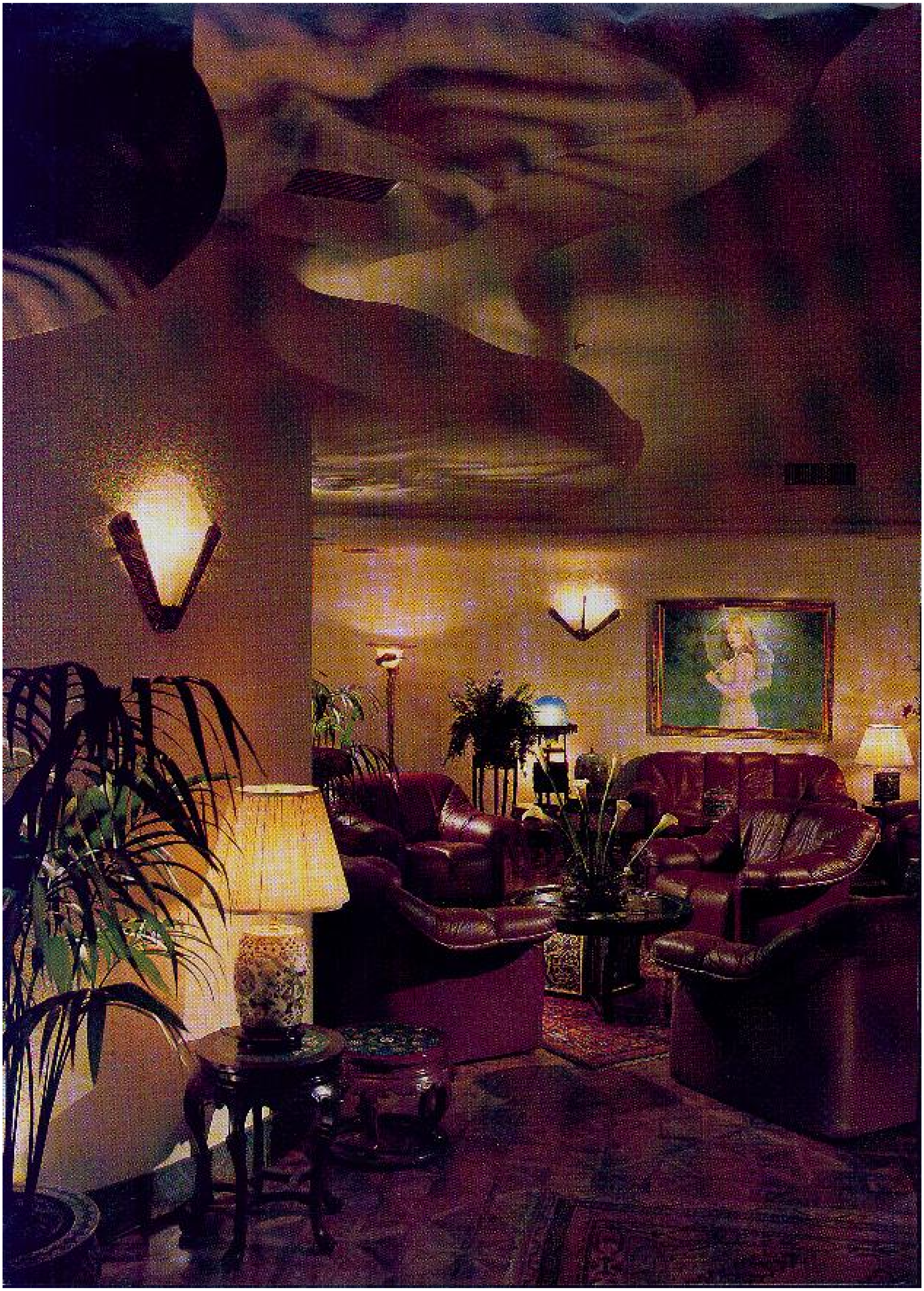
Architects: Treister & Cantillo Architects
Design Team: Kenneth Treister, AIA, Antonio Cantillo, Charles Treister
General Contractor: Edward J. DeBartolo Corp.
Structural/Mechanical/Electrical Engineers: H. J. Ross & Associates
Owners: Kenneth Treister, Edward J. DeBartolo, Joseph A. Garfield

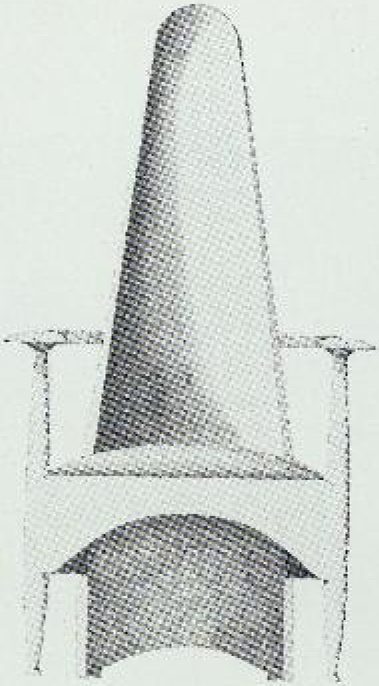
Before one can begin to understand Mayfair in the Grove and Mayfair Place, one has to understand the philosophy of its architect Kenneth Treister of Treister & Cantillo Architects in Coconut Grove. To call Treister a contemporary Renaissance man would probaby not be an exaggeration. He is an architect, developer, designer of many things, environmentalist, architectural historian and world traveler and lecturer. He is a man with a strong personal philosophy — a creed that he believes in so firmly that it transcends his architecture and has become his hallmark. In his own words, Treister's main premise is the total integration of art and architecture into society. Actually, he feels that art, architecture and our social life are really one — a normal organic creation. It is the role of the architect, as master builder, to bring the spirit of beauty, the spirit of creativeness, of sponteneity, of expressiveness, into the world because the architect is the only one who's charged by his training, his intuition, his life struggle, with the task of making the world more beautiful.



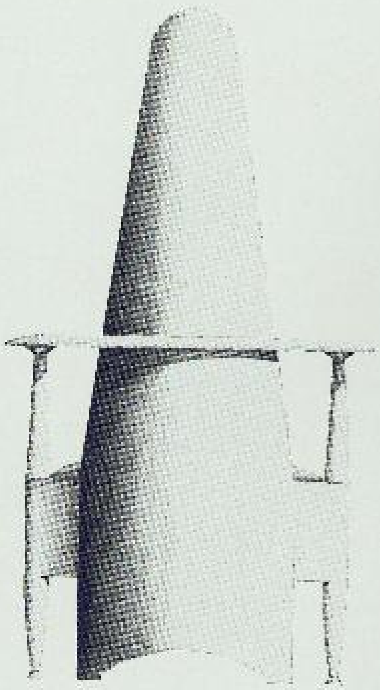


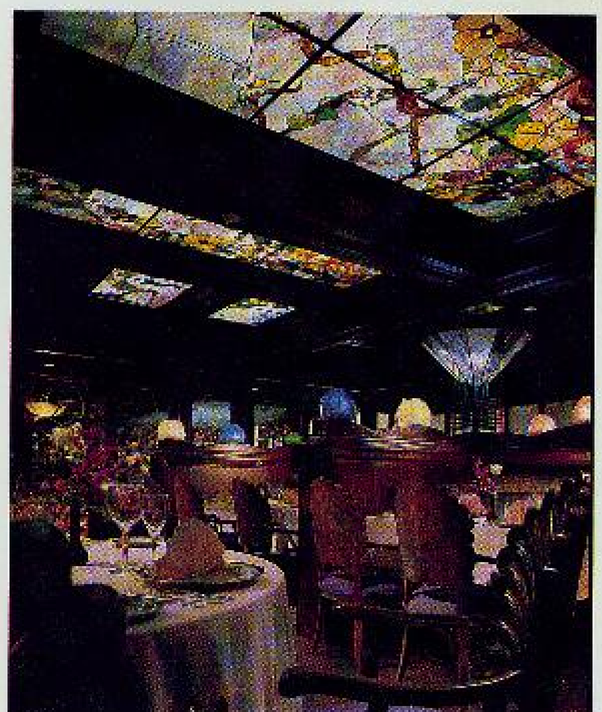
Facing page: *Circular drive and entry to Mayfair Place. The organic forms seen on the exterior are reminiscent of Gaudi's art nouveau designs and can be seen throughout the hotel and in Mayfair in the Grove, above. These same organic shapes are seen in the plan of Mayfair Place with its free-form lobby, top.* All photos, these pages, Dan Forer.











Facing page: *The long lobby bar is both intimate and elegant. Chair at left is one of many pieces of furniture designed by Treister and used in the hotel.* Top photo: *Private guest registration area is off the central rotunda. Above is the most formal of Mayfair's several dining rooms.*

Treister feels that there is one and only one common denominator which should be the focal point of all artistic and architectural design and that is man. The design of the building or environment should relate to the scale of man and relate to his senses of touch, smell, feeling, sight, emotion, how he uses a building and how he feels about his environment. It's not enough to create a beautiful building, inside and out. It is more important to see that the building is used. It is only through the use of humans over an extended period of time that a building becomes meaningful, beautiful and appropriate for its particular culture.

The World of Mayfair is an unusual shopping mall in Coconut Grove. It contains over one hundred shops and boutiques and restaurants lining, on three levels, a plant and fountain-filled atria which is open to the sky. The World of Mayfair is, unquestionably, a unique place to shop. But, it is more than that. It is Phase I, of a two-part, two-block, development in Coconut Grove which now contains Mayfair House, a world class hotel which is attached to the shopping mall.

At Mayfair House, Treister says he tried to create an intimate, private, quiet and unassuming entrance from the street that would immediately put arriving guests at their ease. The hotel has low ceilings, wide overhangs, narrow corridors and vistas that are all in human scale. The public spaces of Mayfair are the shopping spaces and the streets of Coconut Grove. There are no public spaces in Mayfair House. There is a tiny foyer, a small reception room where arriving guests can check in, an even smaller room where guests can check out and pay bills and a tiny lobby bar. All of these areas create an intimate private domain that is totally in the scale of man.

In terms of human use, Mayfair House was very carefully planned. The rooms were planned as a totally private, secure part of the hotel. They are soundproof, invisible, private, very secure. On the other side, is the excitement of the World of Mayfair which is wild, exuberant and public. In terms of human use, there is always a choice.

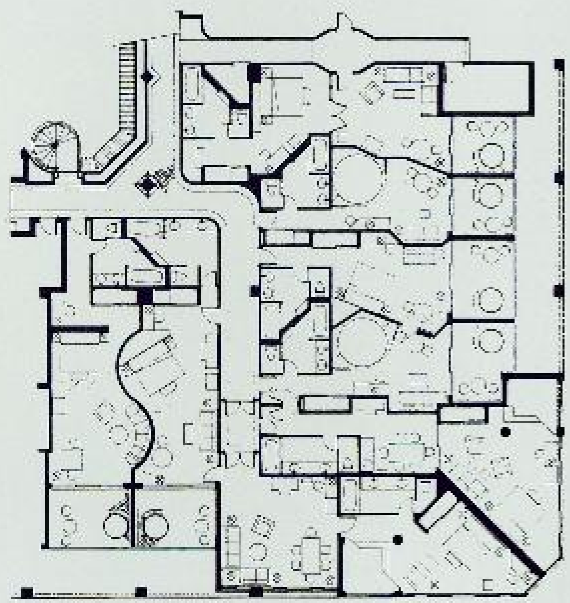
The rooms themselves were designed as homes. Each room is shaped differently and the decor is different. At the same time, the rooms are exciting, each with its own private patio, hot tub and mirrored bath. The value of human emotion was dealt with in the way colors, furnishings and art were selected. All of these things were chosen in an effort to stimulate human emotion. There are many different kinds of art visible from Tiffany glass in the lobby to oriental rugs throughout. Original paintings, sculpture, furniture, glass, fabrics, lighting were all designed with a view toward evoking a positive human response.

Treister says that he tried to make Mayfair House tropical, that he tried to copy the concept of Caribbean hotels with their broad overhangs, open atria and abundance of natural landscape. Each room at Mayfair opens onto a private garden with a view of Coconut Grove beyond. Lattice was used to create the necessary privacy on these terraces and soon bougainvilla will completely cover the lattice. From the street, the passerby sees the tropical wood trellis covered with a flowering vine and that seems to be the exterior of the building, rather than steel or glass or concrete.

The last, and perhaps most important concept, with which Treister concerned himself as the Mayfair's designer was the matter of the building's higher purpose. He hopes this building will mature with age. He hopes it will get a patina. He hopes it will continue to serve the community of Coconut Grove as a piece of communal art that blends with its surroundings and positively impacts everyone who comes in contact with it.

Diane D. Greer





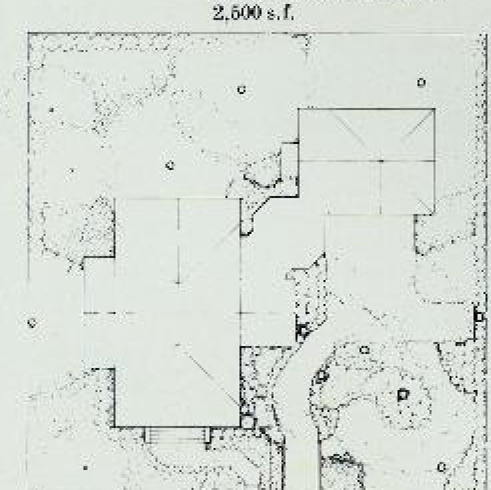
Photo, above: *Suite in Mayfair Place shows "one-of-a-kind" approach to guest rooms. Some rooms have angled walls, others are curved. Wall colors, fabrics and art vary so no two suites are the same. Some typical room plans are seen above.*

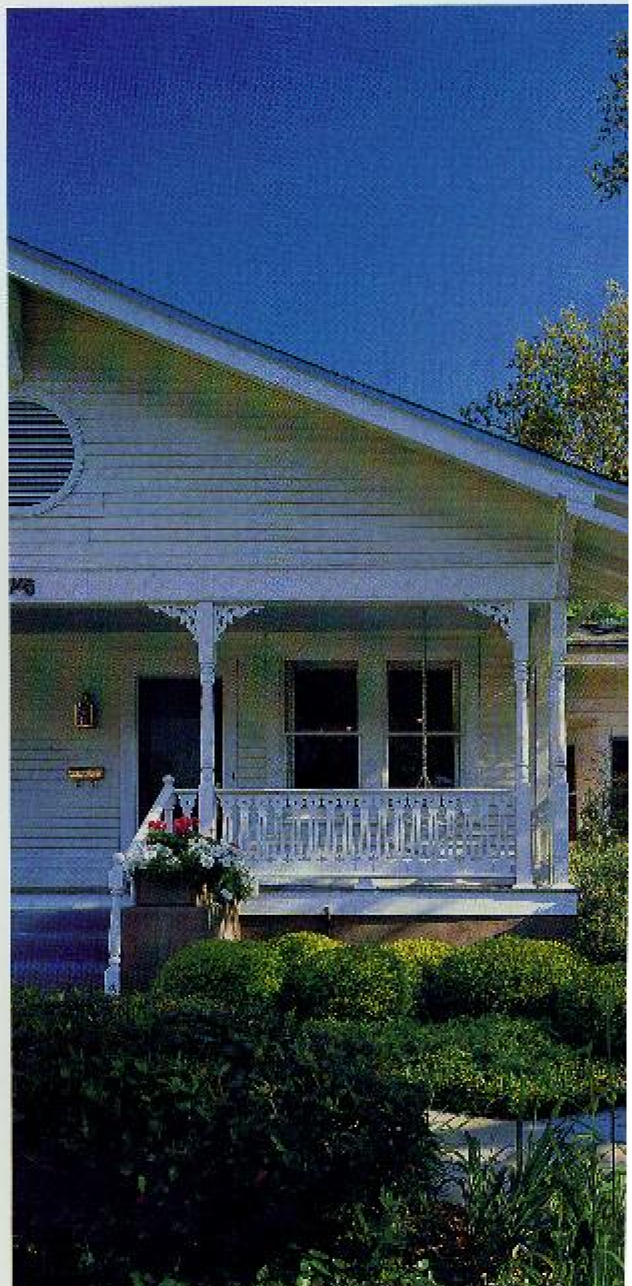
Restoration with a twist

Robinson Residence
Tampa, Florida

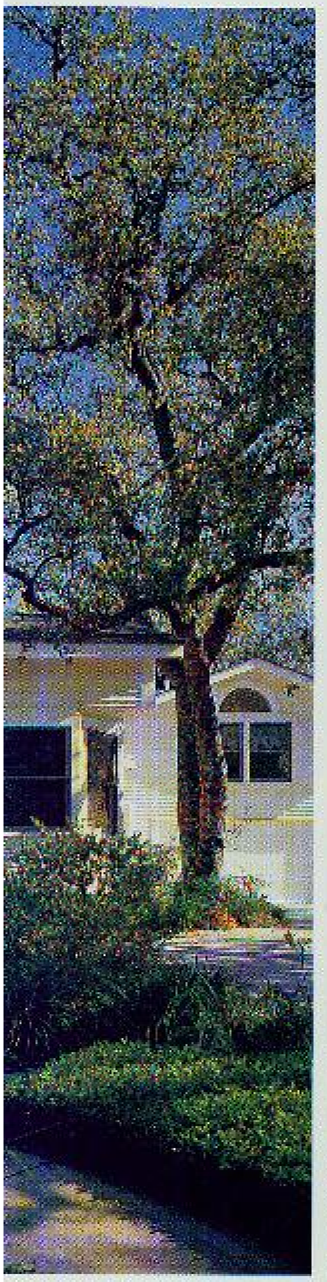
Architect: The Szumlic-Withers Group, Inc.
Project Architect: Thomas S. Szumlic, AIA
Owner: John and Ellen Robinson
Contractor: Hamilton Construction
Landscape Architect: Richard Davis

When the owners of a 1925 bungalow first approached Tampa architect Tom Szumlic with the idea of adding a screened porch, they were well aware that their charming old home was spatially unsuitable for their current lifestyle. So, instead of simply providing additional space, Szumlic also developed a sequential organization of the floor plan that afforded both public and private zoning for the family — zoning which added tremendously to the home's livability. Major changes were made in the internal arrangement of the house and when it was decided that the main body of the 1,700 s.f. house would not support a fourth bedroom and still maintain its integrity, a garage and guest house was added. The addition brought the total square footage to 2,500 s.f.

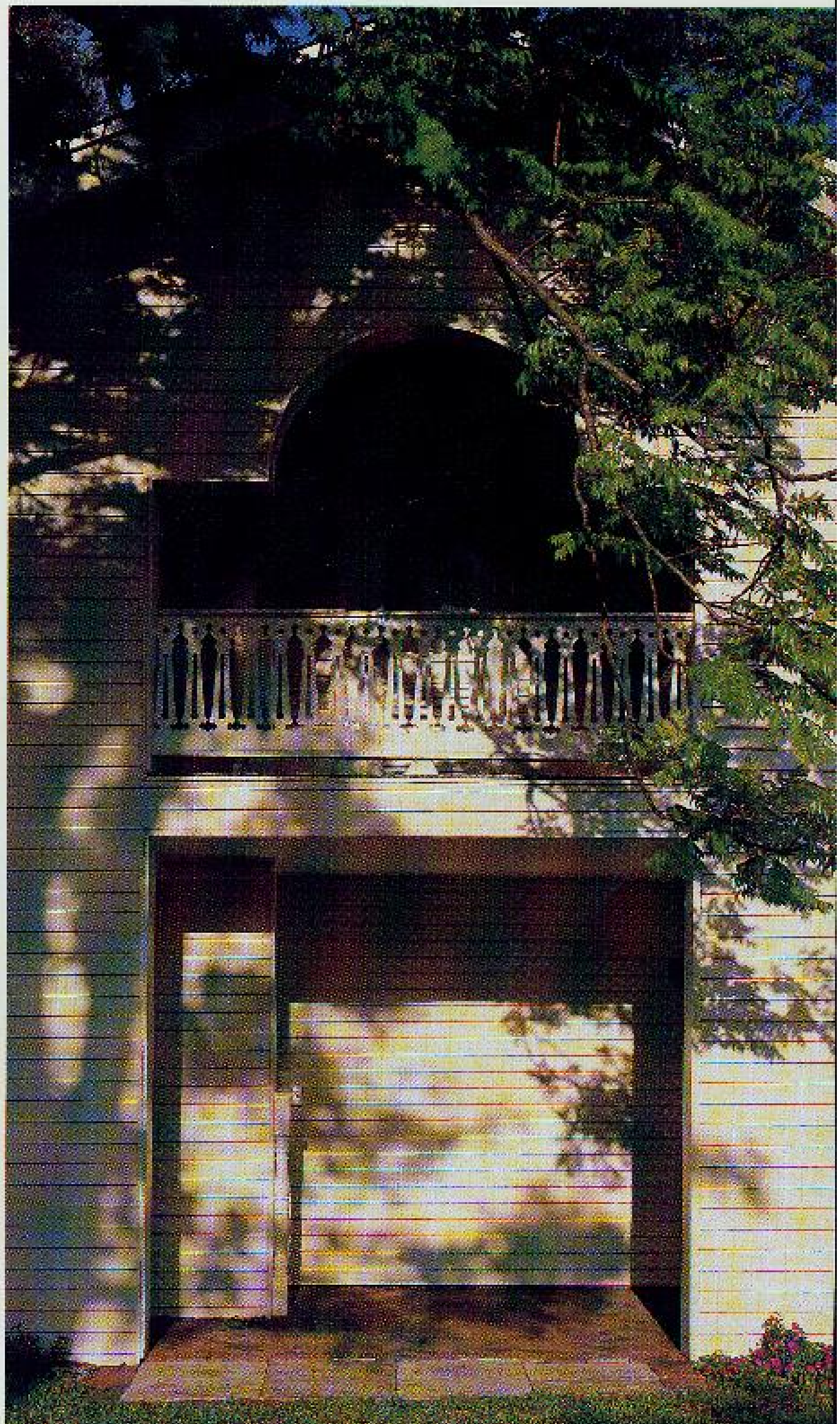


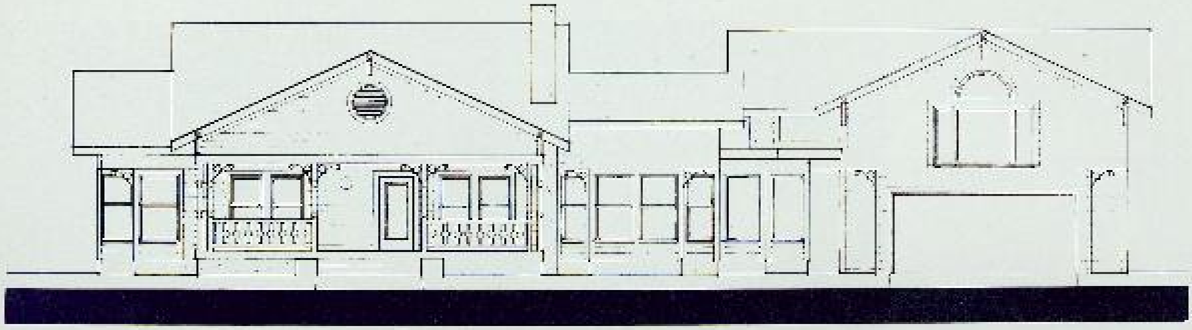


Photo, above: *Additions to the Robinson residence are harmonious and substant* *footage.* Facing page: *Detail showing entrance to guest house.* All photos by Geo



...ased the house's square





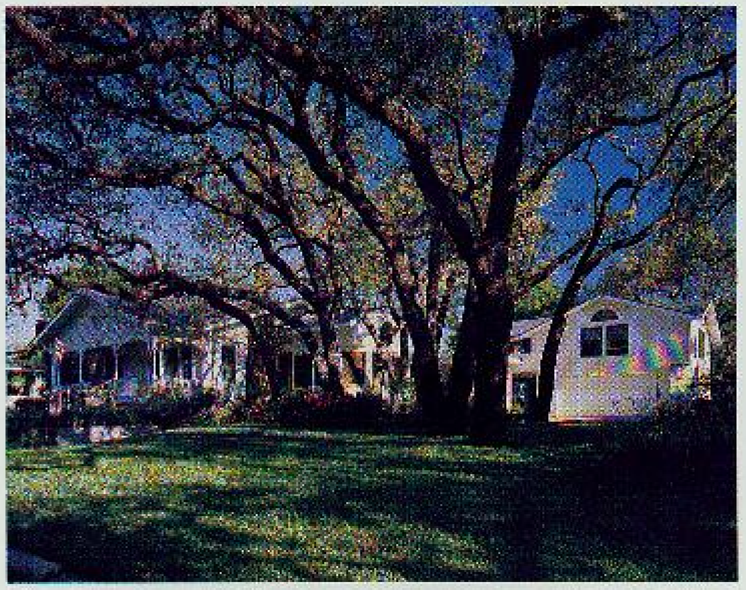
In the original house, columns were used to denote important areas of circulation. One column acts as a foil by the front door to arrest and direct movement since the original bungalow did not have a foyer. The ceiling was also dropped to better define the new surrogate foyer. In addition to the new entry sequence, a second column was used to encourage movement between the family room and living room, which adds a touch of whimsey to the space as well.

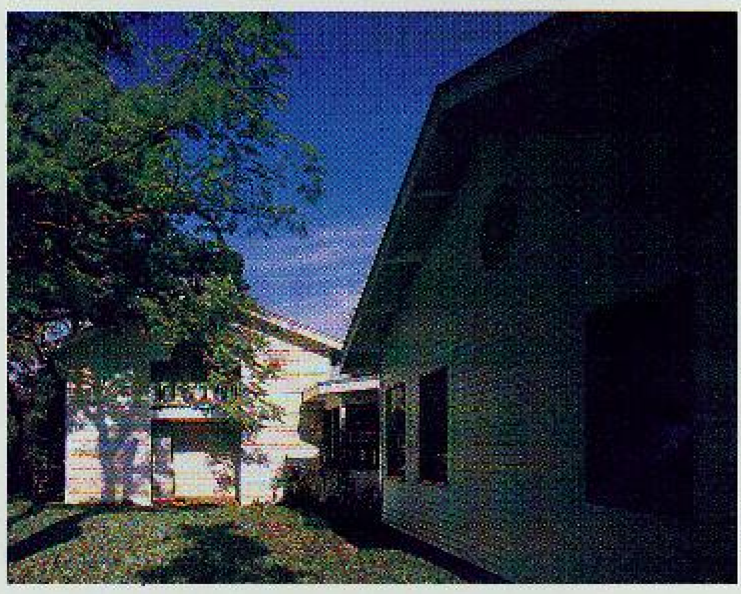
The former galley kitchen was relocated to a more central position in the house, with visual access to the combination living room/dining room and family room. The placement of the kitchen cabinets also created an insulating layer between the public and private spaces.

Behind the kitchen, an angled corridor was designed to redirect movement back into the private zone of the bedrooms. At the corridor's end, newly added bookshelves create a spatial block that requires turning the corner.

The two-car garage and guest house addition was joined to the main house by a screened porch that is reminiscent of early "dog trots," funneling breezes from Tampa's Bayshore Boulevard throughout the house. In designing the addition, Szumlic was benignly sympathetic to the existing form and structure of the bungalow. For example, windows that were part of the original language of the house were repeated in different, but compatible context.

The architect also introduced some new elements such as an arched window in the guest house for a touch of Victorian whimsey. The same Palladian detail that appears on the window is repeated in the cutout of the guest











porch. On the main house, the original porch railings were embellished for a more regional flavor and a swing was hung to add to the sense of an inviting outdoor living space.

The landscaping was designed to enhance the natural beauty of the shady site without impeding the ventilation of the house. To accomplish that, landscape architect Richard Davis used dwarf shrubbery that would add visual interest while remaining in scale. He also included plants not common to the Tampa Bay area such as Japanese dwarf maple, clerya japonica and mature boxwood.

The net result of both Davis and Szmulic's efforts is a dwelling that hints of its history, but enjoys a contemporary twist. For that reason, the Hillsborough County City-County Planning Commission recently presented the project with an Award of Excellence for restoration/renovation.

Renee Garrison

The author is architecture critic of the Tampa Tribune.

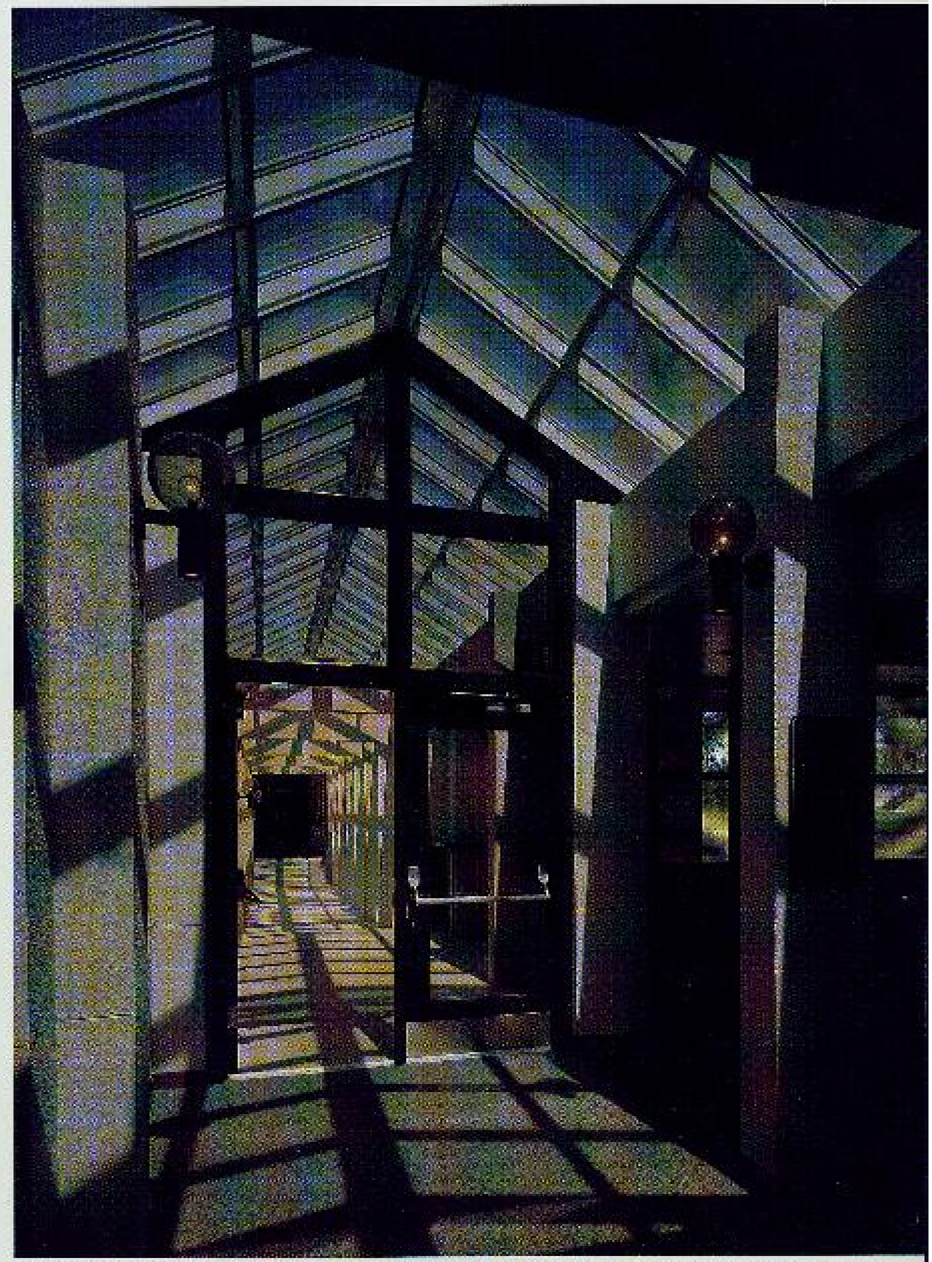
Design heralds departure from tradition

Psychiatric Center Tallahassee Memorial Regional Medical Center Tallahassee, Florida

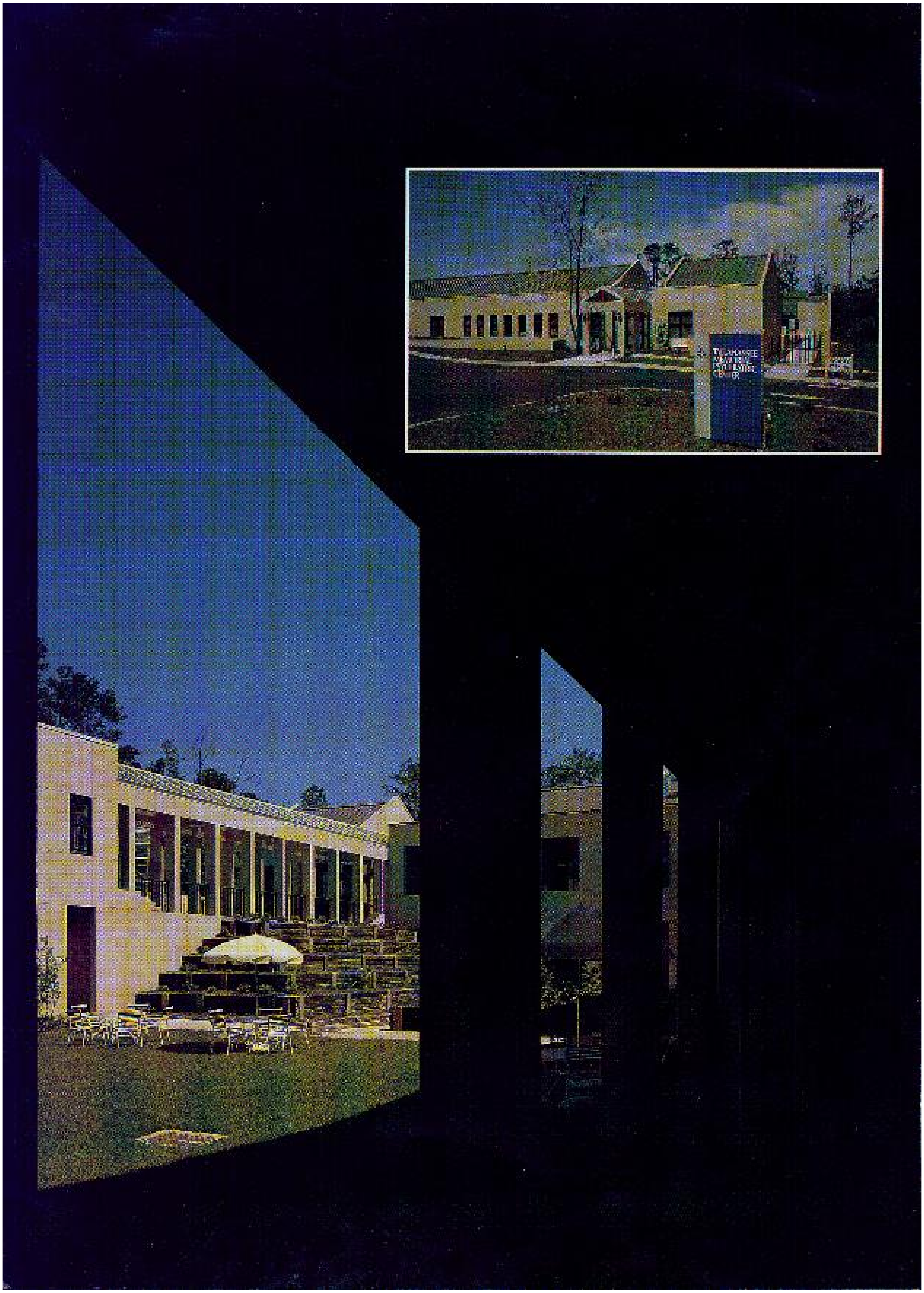
Architect: Clemons, Rutherford & Associates
Planning/Design Consultant: Nix, Mann & Associates
Project Team: William D. Rutherford, AIA, Principal-in-Charge/Project Manager; Joseph N. Clemons, AIA, Principal-in-Charge; Henry A. Mann, Principal-in-Charge/Project Architect; James H. Smith, Project Designer; Gary W. Gargus, Project Architect
Structural Consultant: Henry W. Wright & Associates, Inc.
Mechanical/Electrical Consultant: Hines, Hartman & Associates, Inc.
Contractor: Culpepper Construction Company, Inc.
Interior Design: Pendleton & Associates, Inc.
Owner: Tallahassee Memorial Regional Medical Center

Terraced courtyards, warm colors and sunny interiors are all a part of the new Psychiatric Center at Tallahassee Memorial Regional Medical Center. The facility is the antithesis of the sterile, institutional setting characteristic of traditional facilities and both patients and staff have responded favorably to the positive, residential environment.

The design solution was the result of a collaborative effort and resulted in a two-story rectangular structure which envelops a series of open courtyards forming the central core. Situated on 2.52 acres, the hospital is harmonious with its surroundings which include a wooded suburb and some residentially scaled medical office buildings.



Above: Arcade from lobby to patient rooms crosses a terraced courtyard seen in photo on facing page. Inset: Main entry and south facade of the hospital. All photos by Bob Martin.



Two major functions determined the overall massing of the 47,000 s.f. building. The administrative wing is perpendicular to the patient wing, forming a cortile. Between these two wings is a 7,686 s.f. landscaped cortillage and a similar, secondary court in the patient building. Entering the Psychiatric Center from the at-grade main entrance are the reception area, admitting offices, main waiting room and gift shop. From this point, visitors may proceed into the administrative wing or across the glass-covered walkway to the patient areas. The skylight, which transverses from the main lobby to the patient building, provides a visual link between the interior and exterior elements. The 60-bed patient building forms another rectangle around a smaller courtyard, providing visual relief to the occupants.

The Center provides individualized psychiatric therapies which encompass adult inpatient, acute medical geriatric and adolescent inpatient programs. The new hospital will also provide day hospital services and an emergency response program. Semi-private and private patient rooms are located along the outer perimeter of the facility's core. Communal areas are at the corner of the patient wings. Examination rooms, nursing stations, physical therapy suites, seclusion rooms and support spaces run along the interior wall, but sun light enters the main visitor's lounge through a large skylight. Floor to ceiling windows afford a panoramic view of both courtyards.

Patients and staff had direct input into the selection of interior colors, artwork and furniture. Warm and cool pastel shades were used throughout. Continuity is achieved through a repetition of finishes, furniture and art. In keeping with the established interior colors and the "home away from home" environment the designers created, the casework of the nurses stations are peach, the examination and lab stations are wedgewood blue and utility areas are downplayed in light grey. Inherent in the hospital design are the factors of functional performance, patient safety and durability. All exterior windows are of shatter proof Lexan and the artwork is covered in plexiglass and hung with security hangers which inhibit easy removal. Window coverings have specially developed, non-metal hardware and all blinds are cordless. Security features are unobtrusive and they blend into the environment so successfully that their existence is benign.

Joan Thyer

The author is a writer living in Tallahassee and specializing in architectural writing.

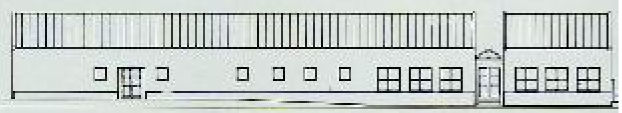


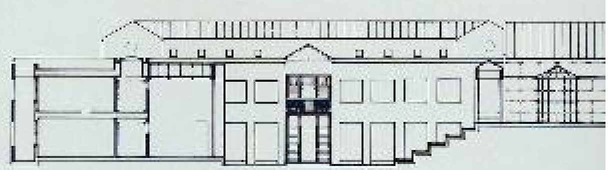


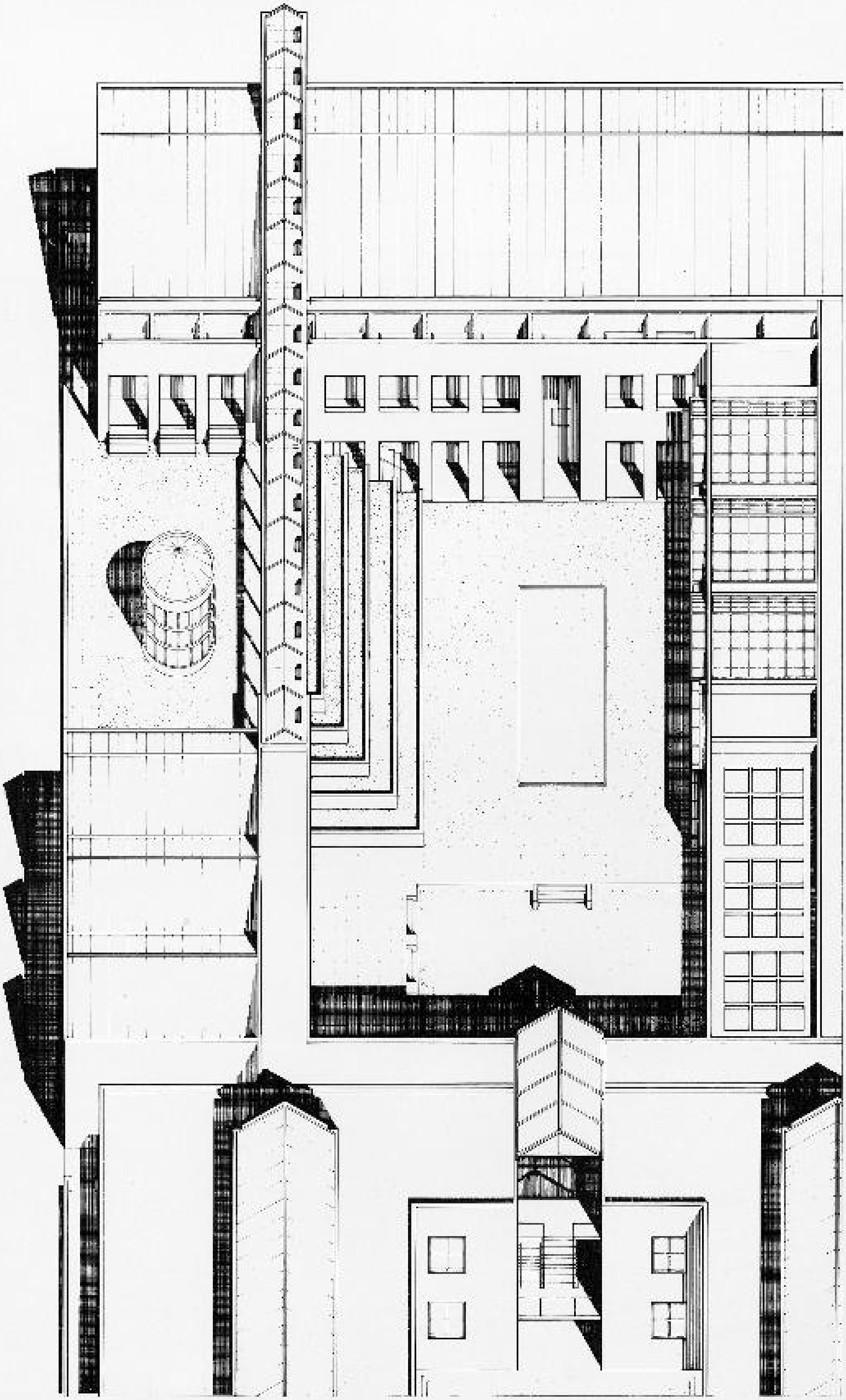




Photos, top left: *Dining room for patients and staff.* Right: *Second floor waiting area.* Bottom, left: *Typical patient room.* Right: *Nursing station.*







"The social glitterari went to Palm Beach in the 30's, but the academici, the refined, came to Lakeside."

Lakeside Inn
Mt. Dora, Florida

Architect: Burke and Bales Architects
Preservation Specialist: Jerry Mills
Landscape Architect: Garden Village of Winter Park
Contractor: Horizon Builders
Owner: Management Development, Inc.

Editor's Note: *In 1985, UF Professor of Architecture Wiley Tillman first visited the Lakeside Inn in Mt. Dora. He returned a year later to find the buildings and grounds vastly changed. His account of those two visits is printed here.*

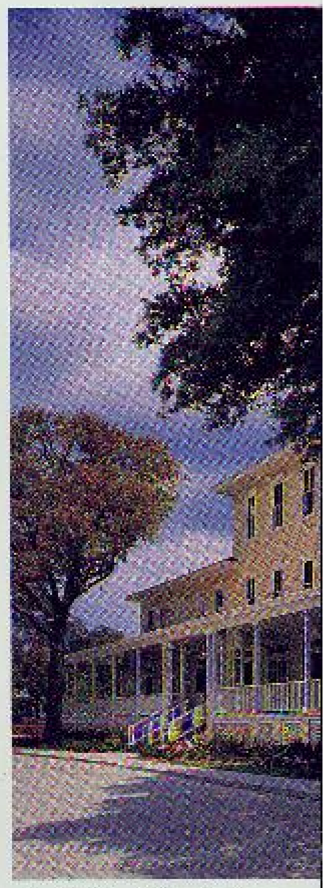
On February 1, 1985, I left the Mt. Dora Arts Festival and wandered casually to the south, away from the business district. The day was grey and windy and it would soon be turning colder. I crossed the railroad tracks beside the old depot and then passed through an imposing pink and white wooden gate, an obvious relic from the past. Beyond the gate lay a cluster of pink buildings, arranged in a plan which was open to the lake. As I studied the buildings and their details, I felt as if I were in a place where time stood still. Then I realized that the complex was deserted, and had been for some time judging from its appearance. As is usually the case with an empty building, time had exacted a heavy toll. The buildings looked neither lived in nor loved. Retracing my steps to the gate, I took one last look backward at the buildings sloping down to the water's edge. Suddenly, in the February chill and the waning light, I felt as empty and forlorn as this strange place.

One year later, almost to the day, I left the Mt. Dora Arts Festival and walked south toward what I now knew was the Lakeside Inn. I entered the grounds and found that a festive air hung all about me. The Inn and grounds were in the process of being restored and there was a bustle of activity. I moved around the complex, then strolled toward the lake through a thicket of vines and weeds and down a narrow path to the old boathouse. It, too, had been pink originally, but now the paint hung in thick layers. This useless little structure must have been one of the oldest on the site.

I returned to the entrance and left the grounds, realizing how much I enjoyed the enduring qualities of the Inn, much as the original guests must have. Under the brilliant sun and the dancing reflections from Lake Dora, the newly painted buildings sparkled. Best of all, old and new coexisted within the complex without one iota of incongruity, spanning the years to bring the past into the present.

The first unit of the Lakeside Inn was built as a guesthouse in 1893, to coincide with the coming of the railroad to central Florida. The close proximity of the depot to the Inn made it a convenient stopover for guests. In 1924, the Inn was purchased by the Edgerton family, a father and son, who were responsible for its eventual reputation as "one of the few authentic inns in the South." Charles Edgerton was a self-taught engineer who, with the help of a New Jersey architect, brought all the disparate parts of the Inn into a whole. After his father's death in 1936, Richard Edgerton managed the Inn until 1980.

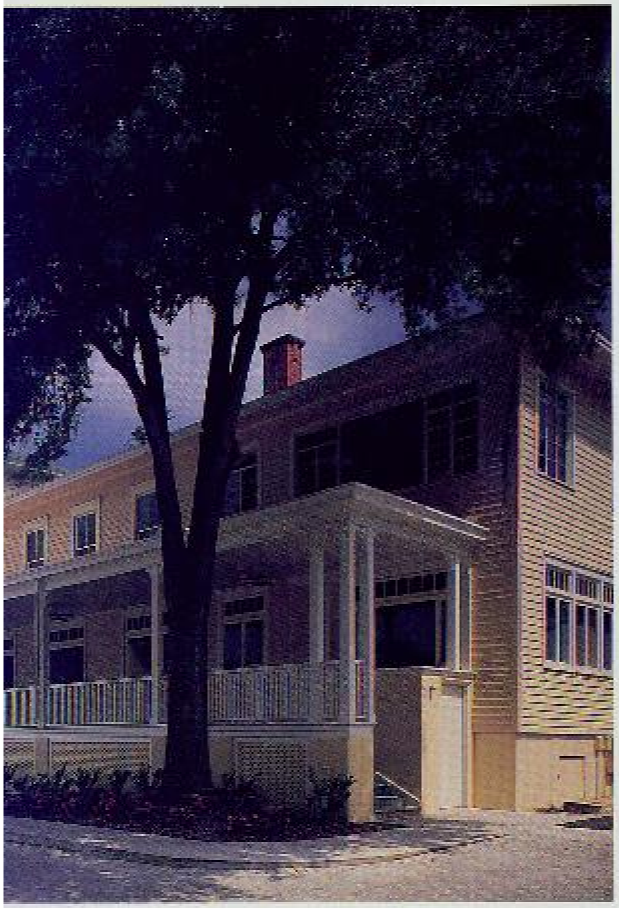
Competition from the interstate and the expanding attractions in the Orlando area made running the Inn tough going. By late 1984, the Lakeside Inn was still pink, but not with the bloom

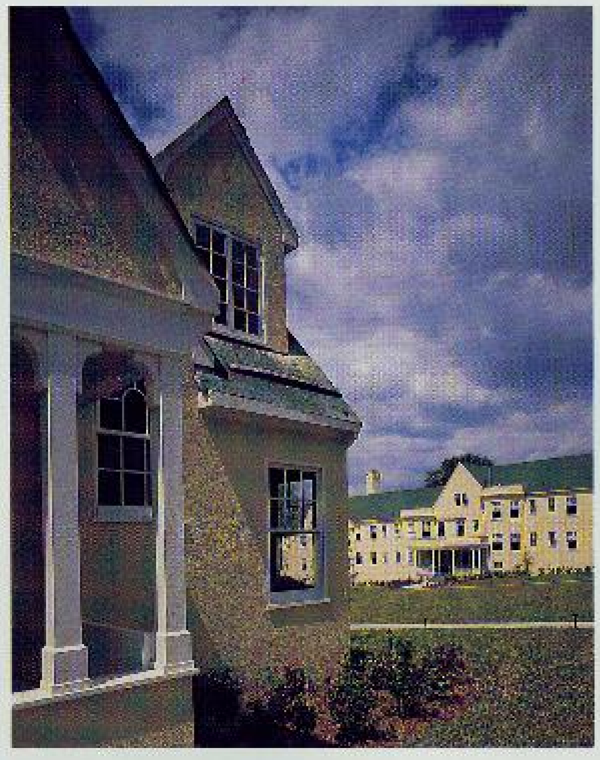


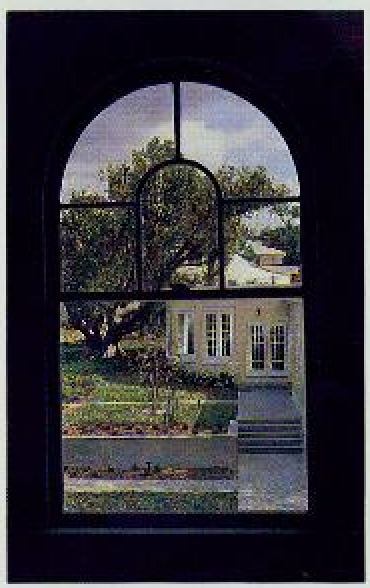
of youth. It had fallen into disuse and disrepair.

Happily, the Inn was sold to Management Development Inc. of Orlando. MDI didn't want to modernize the Inn, they wanted to restore it and provide the guests with what the Edgertons had given them; excellent service, comfort, and by way of the architecture and the site, tranquil beauty.

To accomplish this task of sensitively returning the Inn to its original appearance, MDI commissioned Architects Burke and Bales and architectural preservation specialist Jerry Mills.





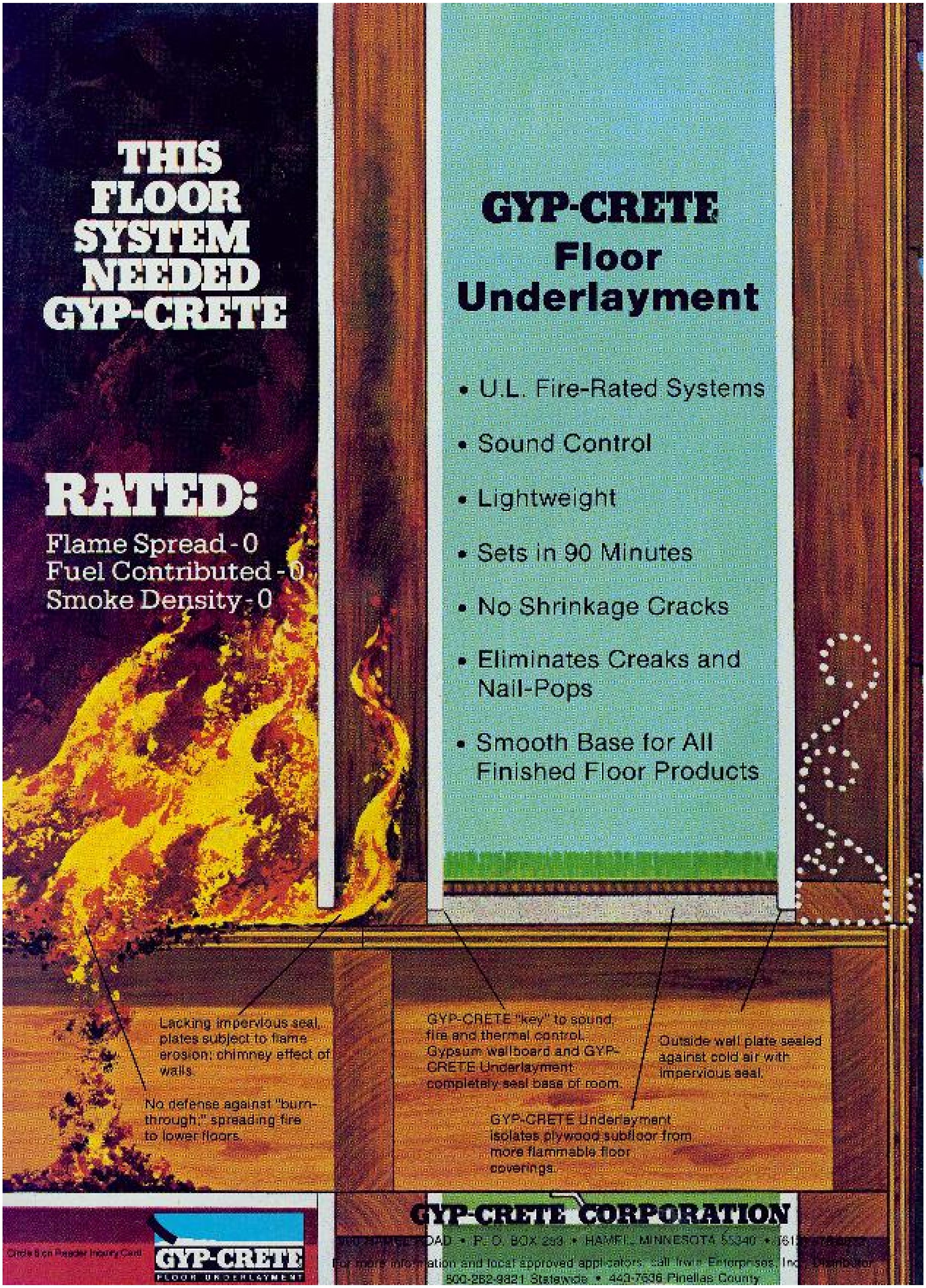


One of the most dynamic aspects of the Lakeside Inn is the relationship of the buildings to the site. Also dynamic are the natural and mechanical heating and cooling systems designed by Charles Edgerton as well as the delicate detailing of the wood structures on the site. On the minus side were the heavy precast concrete roof panels covering the walks between the two long guest wings and the Inn itself.

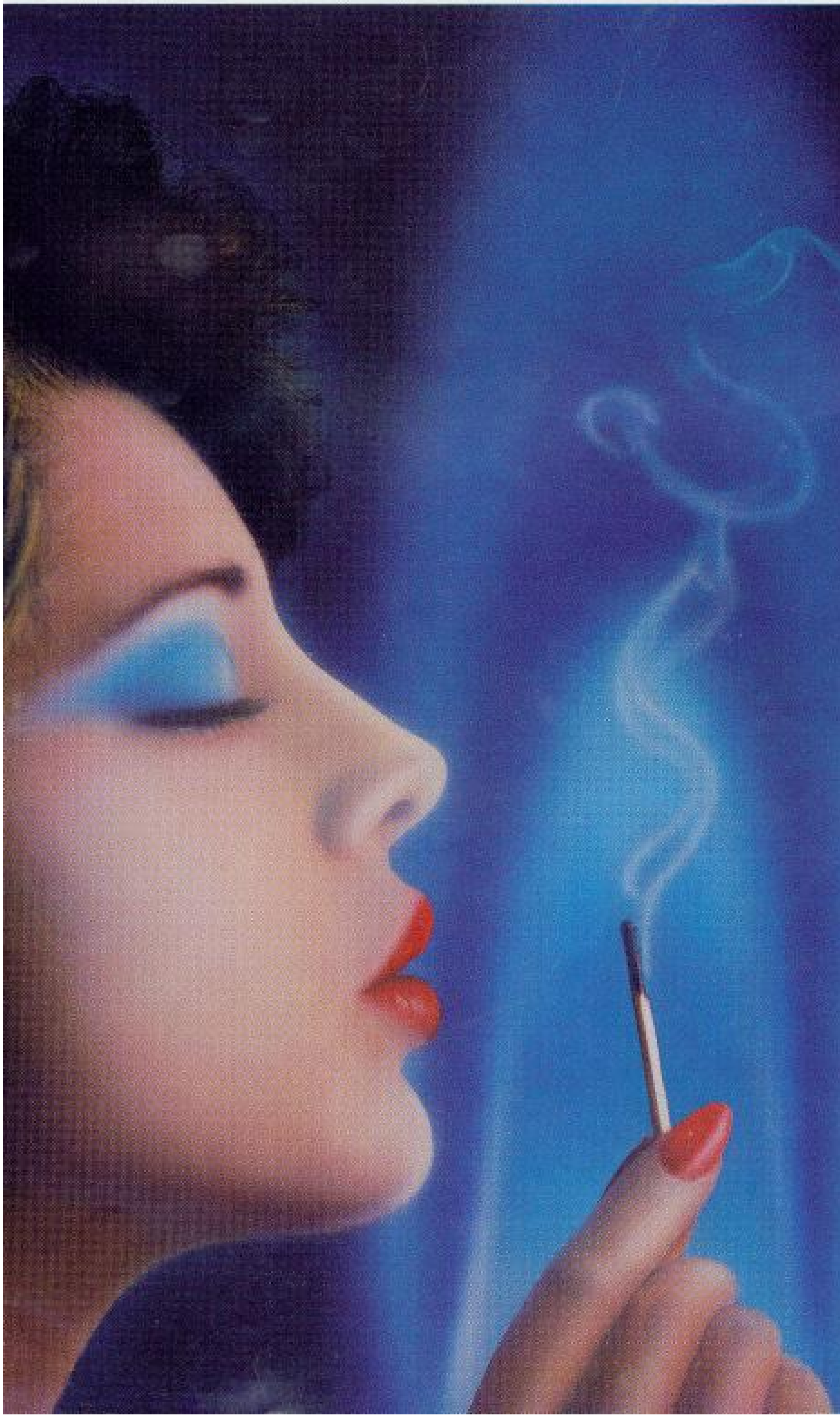
Much painstaking work was required on both the interiors and exteriors. Outside, the biggest problem was scraping back to the original wood siding or stucco base of the buildings. From a careful study of the successive layers of paint, a pre-pink color scheme was selected. Since the lush landscaping of the 20's and 30's had been allowed to run wild, a $150,000 landscaping project was implemented. This brought the cost of the restoration to an expensive total of $5.5 million, a sum accounted for by the current owner's attention to details, both inside and out.

Wiley Tillman

Professor Tillman is a sculptor and teaches design in the School of Architecture at UF.


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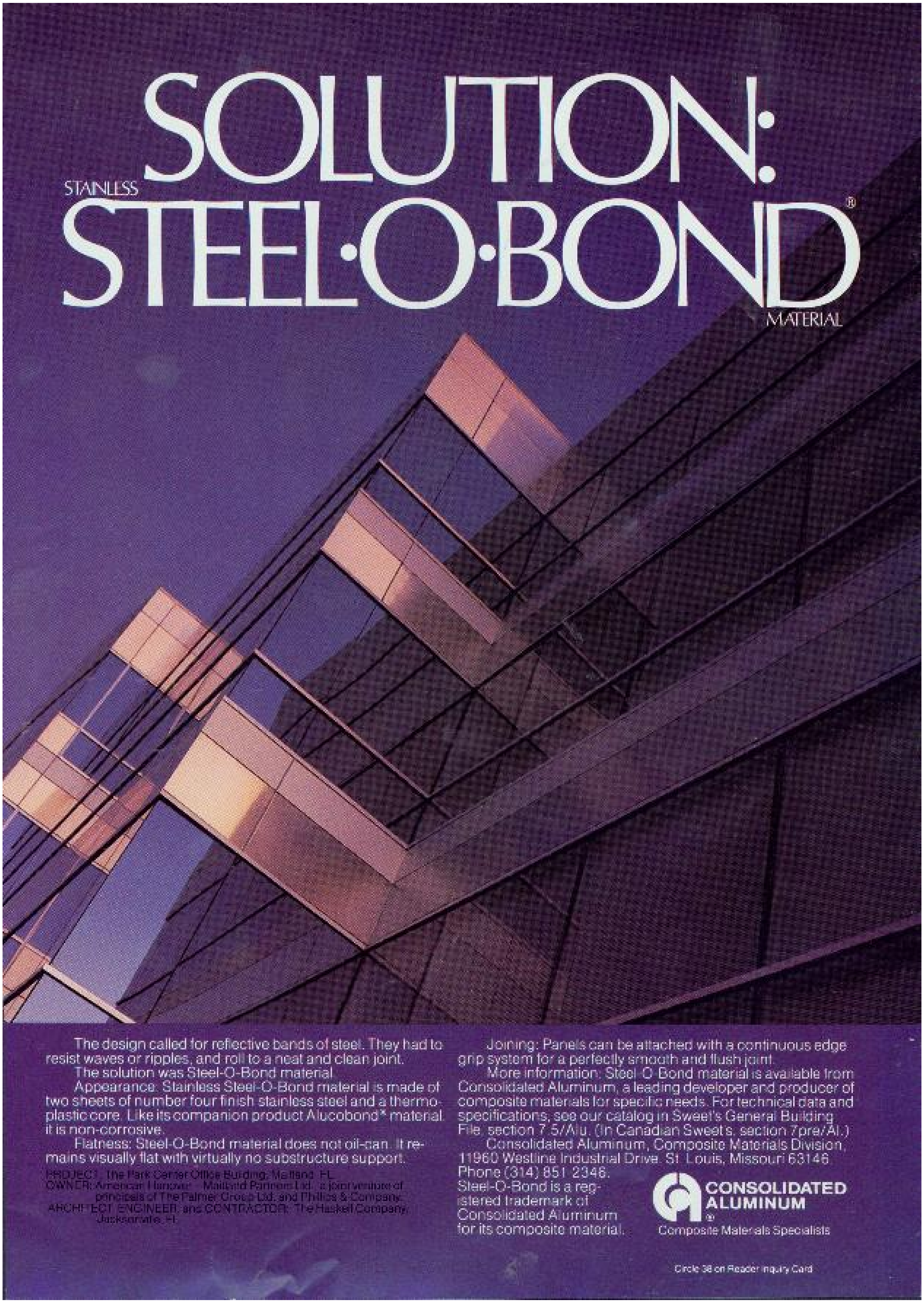
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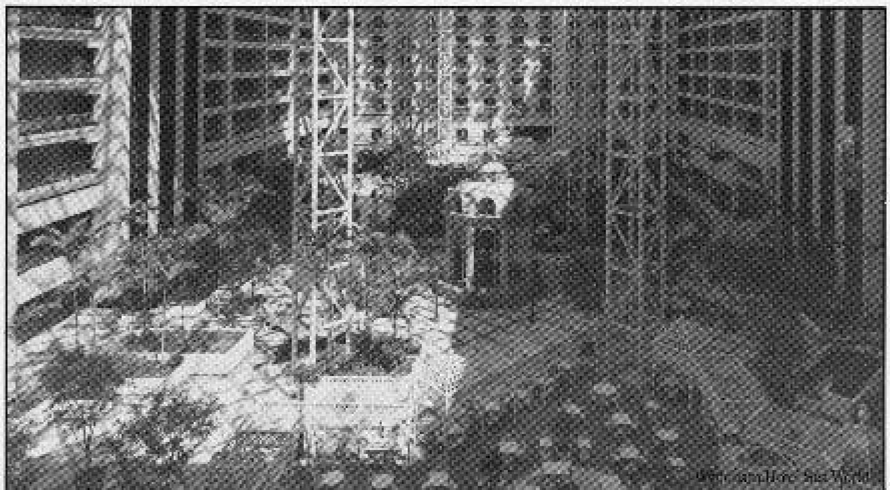
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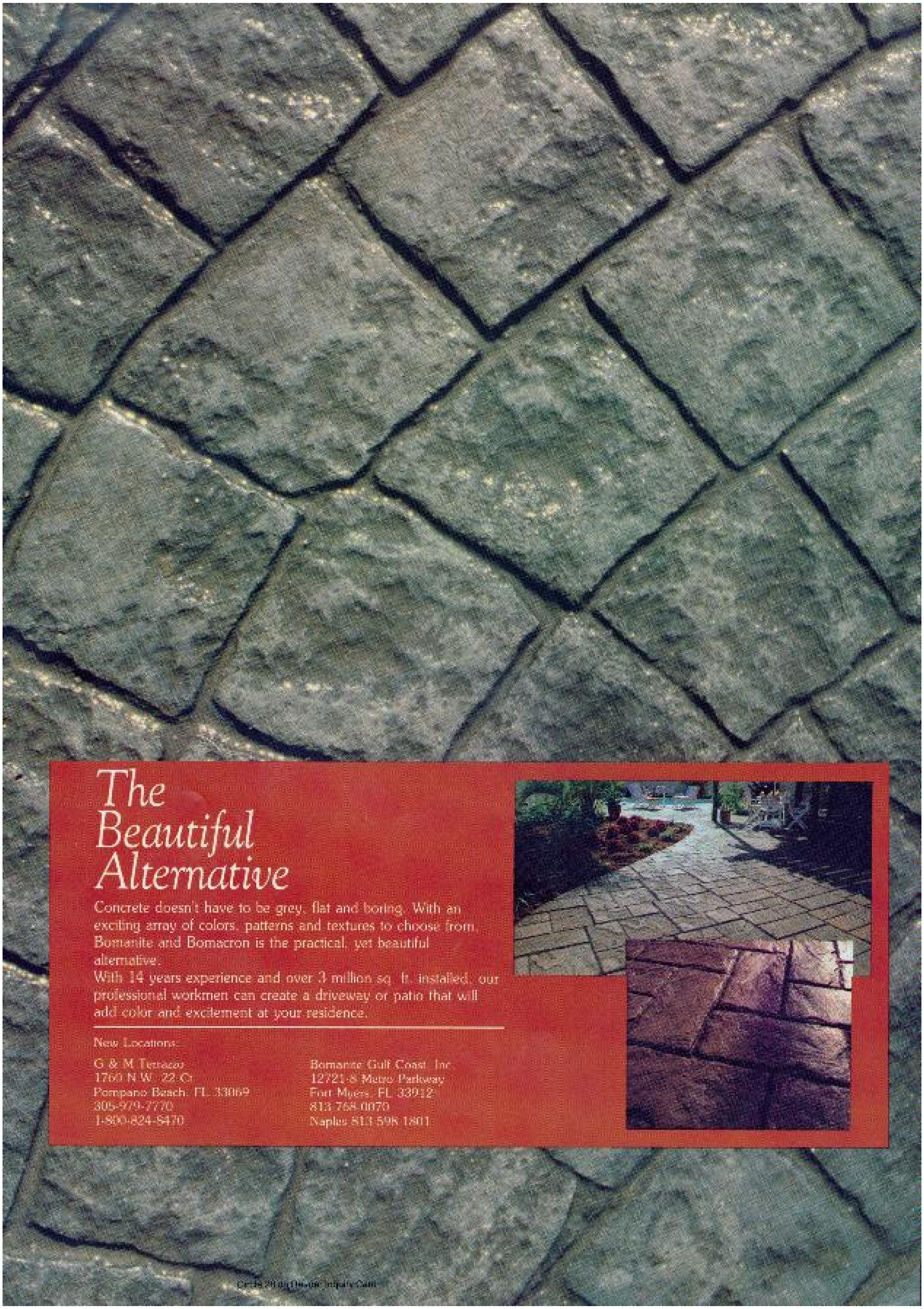
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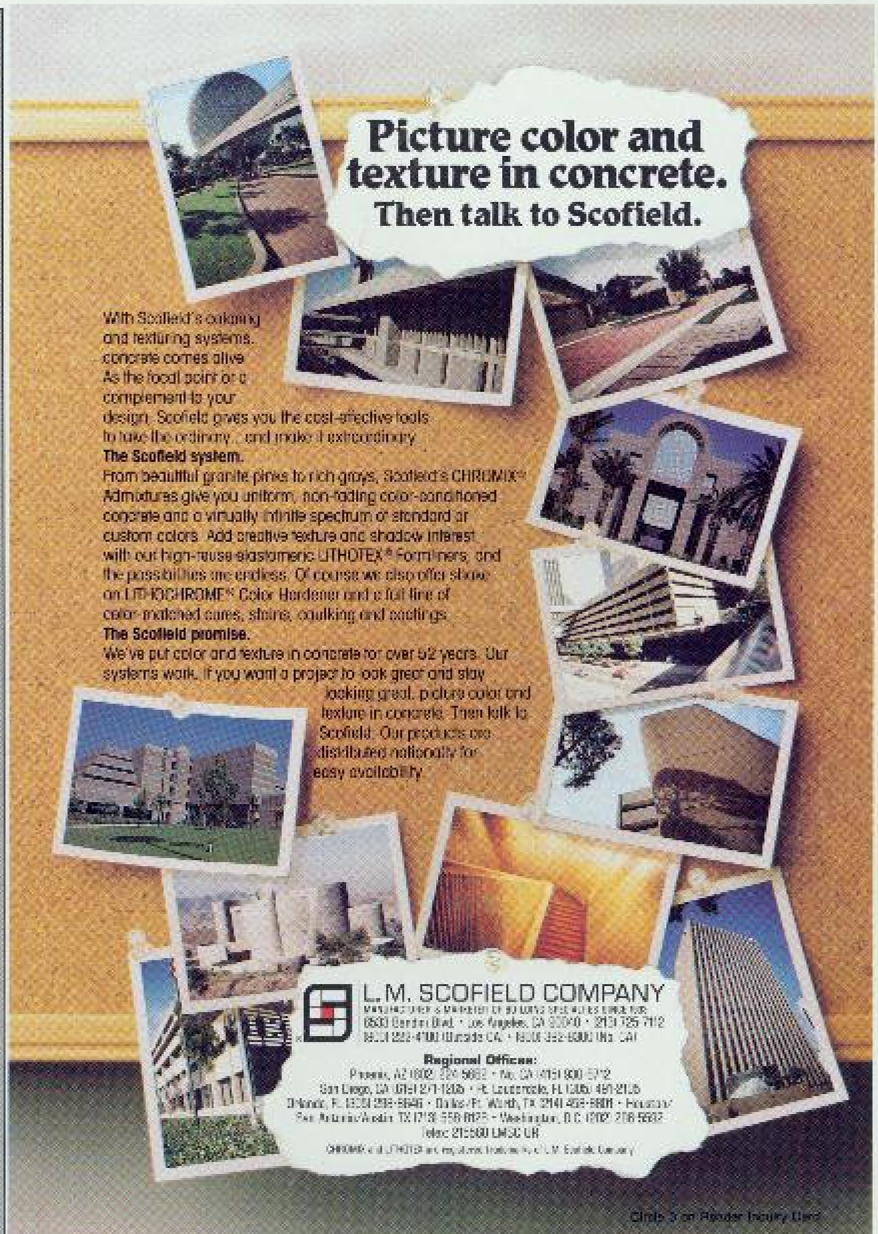
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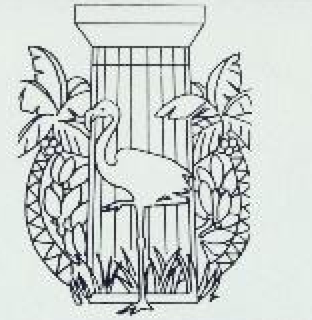


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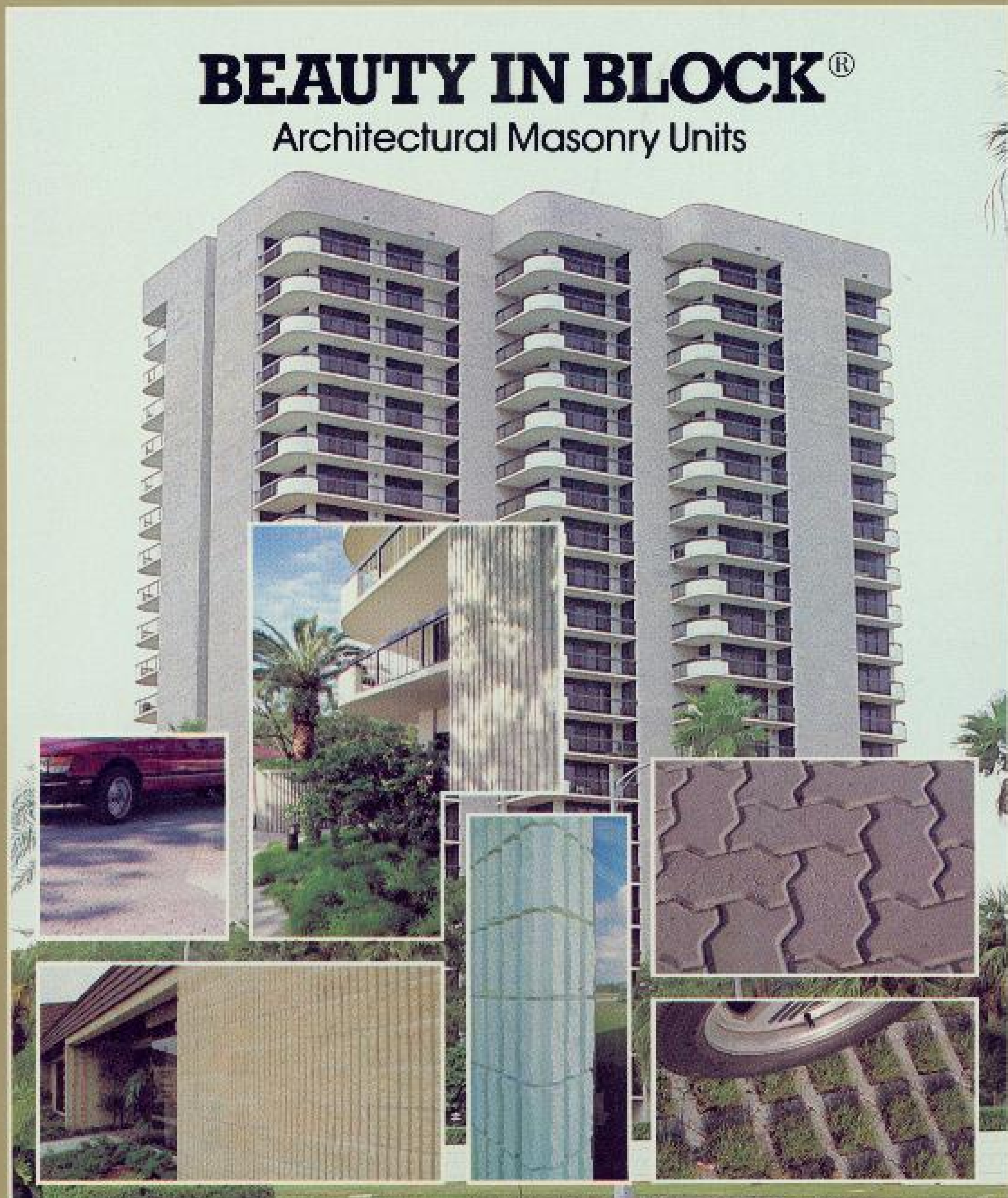
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